

# PSYCHOTRONIC

VIDEO

NUMBER FOUR - THREE DOLLARS



MONDO MOVIES  
DAVID CARRADINE



JAMES HONG  
PSYCHO-BRAZIL



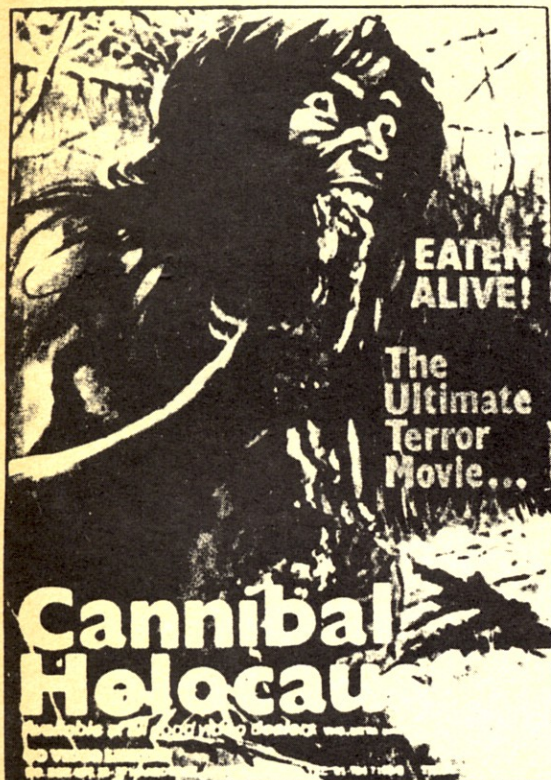
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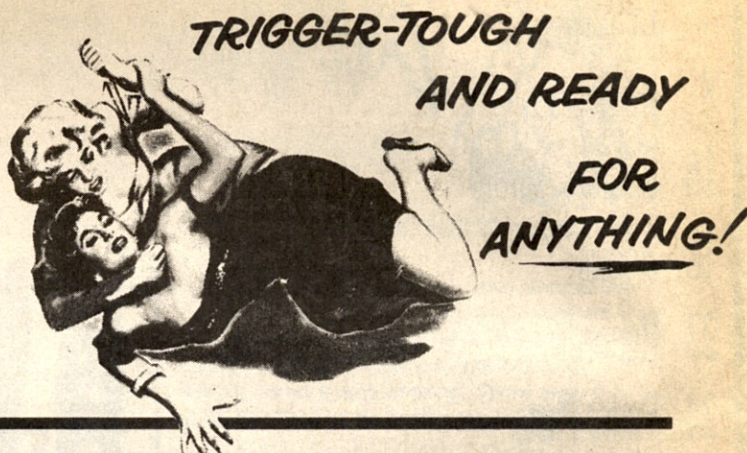
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#### THE ARTIST BESIDE HERSELF

Rome: Wearing a plaid outfit whose severe lines match those in her painting, British actress **Barbara Steele** appears to be competing with her own art. She seems to be calculating the effect during a recent showing of her abstracts at a Rome art gallery. (UPI Photo) 12-5-62





**D**avid Carradine is now officially the busiest actor in films today. Every time you turn around there's another Carradine release in theatres or on tape. He also happens to be one of the most likeable movie stars around. For this issue Tom Rainone, (who did such a good job interviewing Joe Spinnell in PV#2) found enough time between working on movies like *BRIDE OF THE RE-ANIMATOR* and *SOCIETY* to talk to Carradine about his days as a beatnik, a soldier, a stage actor, and a western movie and TV villain. Carradine also talks about Martin Scorsese, Barbara Seagull (Hershey), his father John, how he became Kwai Chang Caine, how Ronald Reagan helped get one of his films released, and who had the idea to film *THE LAST TEMPTATION OF CHRIST*! (And this is only part one.)

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**ALL CHECKS OR MONEY ORDERS**  
TO: Michael J. Weldon

The response to last issue's history of MONDO movies was excellent. This time we start just after the new production code went into effect (1968), see how modern porno films started as MONDO-style documentaries, and how *FACES OF DEATH* and other controversial, stomach churning movies featuring real (and faked) scenes of death and torture became commonplace in America's inner city theatres (and now at home on video tape). For those of you who prefer fictional horror (as I do), remember, many video stores stock these tapes in the horror section, so you can consider these detailed reviews (by Charles Kilgore of ECCO magazine) a fair warning.

James Hong is an unheralded character actor whose been doing a great job playing mostly villains since the 50s. He was a semi-regular on the *KUNG FU* series, and was memorable in *BLADE RUNNER*, *BIG TROUBLE IN LITTLE CHINA* and other major 80s releases. He recently began starring in and even directing low budget horror movies and will be repeating his *CHINATOWN* role in *THE TWO JAKES*, directed by Jack Nicholson. Professor Fred Hopkins, who writes the useful syndicated MONDO Video column, interviewed Hong for PSYCHOTRONIC and we're glad he did.

Thanks to the miracle (?) of video, many actors (both famous and obscure) are working non-stop at a pace that rivals Hollywood in the early sound era. PSYCHOTRONIC reveals the TOP 40 busiest actors in English speaking films today and encourages you to marvel at how some of them keep getting hired.

The biggest PSYCHOTRONIC news (besides the fact that this magazine is now a year old !!!) took place in a place I never thought I'd visit, BRAZIL! In October, Mia and I were guests of Leon Cacoff and his 13th International De Cinema in Sao Paulo, Brazil, presenting a special sidebar PSYCHOTRONIC Juvenile Delinquent series. Eight features were screened plus the entire 1945 serial *JUNGLE QUEEN* and various trailers, commercials, and shorts. We showed *BORN RECKLESS* (59), a Mamie Van Doren rock and roll western (!), *WILD YOUTH* (61), a gritty JDs and junk Mexican border movie, *SO YOUNG, SO BAD* (50), a great girls in prison movie with young Anne Francis and Rita Moreno, *GIRLS ON THE LOOSE* (58) with tough Mara Corday leading an all female hold-up gang, *EIGHTEEN AND ANXIOUS* (57), with an unwed mother tragically falling for an ambitious jazz trumpeter managed by Jackie Coogan (!), *THE DEVIL ON WHEELS* (47) an amazing hot rod movie with wreckless kids practically wiping out the entire local population, *RING OF TERROR* (61), the token teen horror obscurity, and even a Brazilian rock musical. *ALLEGRIA DE VIVER* (Joy Of Living)(58) is a "chanchada" film starring blonde Eliana, a big star at the time, playing a wild girl who hangs out at The Rock Boy Club, where patrons in ducktails and leather jackets have brawls and sing Elvis-inspired rock tunes like "I'm In Love For You". My fave Eliana song was "I Hate Square Things." The PSYCHOTRONIC series received major publicity on TV, all the major dailies (some ran full page illustrated articles), in an Italian



# THEY HATE YOU!



...AND  
EACH ONE  
OF THEM  
HAS A  
GOOD  
REASON!

weekly, and even in the major paper from Rio. O Estado De S. Paulo even ran a special "Trash dictionary resumido" by Pepe Escobar, with categories like Jesse Franco, Ilsa, Mondo, and The National Enquirer!

Not part of the PSYCHOTRONIC series, but even better were the Brazilian 60s horror movies by Jose Mojica Martins we managed to see. (Martins and his career will be covered next issue). Sao Paula is a huge, friendly, sprawling metropolis of over 14 million people, with a female Socialist mayor(!) and some superior graffiti. Most people are Catholic and love futebol. We quickly learned how to say "Nao Falo Potugues" and found the nearest black market locations for changing our money. I've never seen so many news stands, so much delicious, exotic fresh fruit and so many open air lunch counters. Sao Paulo seems to have more of practically everything. Rush hour buses have people dangerously hanging on the outside. Despite the large population and severely devalued cruzado, the city seems safer, neater, and more orderly than New York, not to mention many smaller American cities. We stayed at the BLADE RUNNER-modern Maksoud Hotel, which has it's own endless self promotion TV channel, boasting previous guests like Sinatra and Menudo. We ate at Edificio Italia (the tallest building in South America) and at an indescribable Amazonian restaurant. We visited Instituto Butanan (a snake farm/ research center with snakes hanging from signs warning about the "serpentes"), incredible street fairs and markets, and marveled at O Memorial De America Latina, a giant new museum of South American culture and art. We shopped and ate in Bon Returo (the Korean district) and Liberdade (the Japanese district), but had the best time wondering around Praca De Republica, Sao Paulo's giant "Times Square" area, still packed with people late at night. Lots of big old movie theatres, still in good shape and charging the equivalent of \$1 (US) showed everything from BATMAN and LETHAL WEAPON II to action, kung fu, and sex movies. The films are in the original languages with Portugese subtitles. Even the lowliest films have giant, old fashioned displays and signs outside. Some of the odder features playing were CHRISTIANE F, Fred Olen Ray's ARMED RESPONSE and Matt Cimber's YELLOW HAIR AND THE PECOS KID.

Some TV commercials and street billboards use nudity (like in western Europe). Soap operas are real popular on TV, but my favorite shows were for kids. Everyday they have Bozo the Clown, followed by a pair of multi-colored clowns who show cartoons, surrounded by loud kids. Xuxa, a bubbly blonde in pigtails is a major star. She has hit records, you can buy the expected Xuxa dolls, comics, clothes...and she dates Pele. On her daily show, she's surrounded by hyper, contantly moving, screaming kids who sing along when she lip-synchs to her hits. One day her special guests were the popular 7 Pacquitas, sort of a female Menudo, all with blonde hair and in hot pants, jumping around and scream-singing "Boom, Boom, Boom!". Xuxa exits everyday in a pink spaceship. Despite What you've read about David Byrne, unless you make a real effort, all you hear in Sao Paulo is new English language hits. Madonna rules. If greedy execs worry about bootleg Batman and Disney character merchandise in the US, they'd have heart attacks walking around Sao Paulo. Mickey and that bat are everywhere. Naturally I went out of my way to find PSYCHOTRONIC movie material in Portugese. You'll find some of it in this issue.

We left Springtime in Brazil and got back in time for a rainy Halloween in Manhattan and more incredible news about changes in Europe's East Block. And New York is finally getting a new mayor! The Cramps were supposed to play at The Fillmore in San Francisco, but part of it collapsed during the earthquake. The famous theatre is now set for demolition (Its still standing New York counterpart, The Fillmore East will be a multi-plex theatre soon)... Luckily, San Francisco's Strand on Market St. survived. On Thursday's they still show triple bills for \$.99. Thats even better than in Sao Paulo! I'd also like to say hello to the people at Xenon in Berlin and Werkstattkino in Munich. I hope a lot of those East German's hungry for western culture find their way to your theatres.



## PSYCHOTRONIC VIDEO NUMBER FOUR WINTER 1990

### THANKS TO

Larry Cohn, Joyce Faust, Mimi Regelson, Jeff Roth, Melanie Scott, Alice Wells, Steve Sparks, Ira Robbins, Eric Caidin, Factsheet Five, Pat Naylor, Ed Hulse, Peter Hogan, and Billy Miller. And in Brazil - Iara Lee, Leon Cacoff, everybody at the Sao Paulo International Film Festival and Sala Cinemateca, Folha De S. Paulo, Journal Da Tarde, O Estado De S. Paulo, Gazetta, Il Corriere, and O Globo (Rio). And to Bill Landis, Jim Morton, and Eric Nihilist for bothering to review MONDO movies.

### DEDICATED TO

Syd Barrett, Brian Jones (and Ian Stewart), Keith Moon, and Piggpen. It's been proven without a doubt that rock bands who have outlived their usefulness (and are making much more money now than when they were good) sacrificed original members during Satanic rites to ensure their excessive, unwarranted prosperity. Forbes Magazine recently reported the 88/89 total gross income for Pink Floyd (\$56 million!), The Rolling Stones (\$55 M!), The Who (\$32 M!), and The Grateful Dead (\$23 M!). When the Stones' previous contract ran out, they sacrificed Stewart, who co-founded the group and played on all the records, but had been forced to pose as a roadie in public. Remember him the next time you down a Bud.





# LETTERS



## "I still can't understand a single word"

New readers might not realize yet just how important the song Papa Oom Mow Mow is to this magazine. Since *The History Of The Bird And Papa Oom Mow Mow* article ran in PV #1, we've received a steady flow of new information about The Rivingtons (who wrote and first recorded the famous earthshaking song in 1962), and about more variations and versions of Papa (and of course Surfin' Bird). Now we need to know more about Papa Oom Mow Mow himself. From 63 to 66 in Cleveland, Ohio (the sometimes unrecognized cultural center of America), Papa was a regular on the Ghouardi show (see PV #2). Actually, the old man twisting his face so that his lower lip covered his nose in a silent movie clip probably never knew that he was destined to become Papa Oom Mow Mow, but his face has shown up in surprising places all over the world. In 1957, Harvey



### Papa Oom Mow Mow in Brazil!

Kurtzman's *Humbug Digest* (Ballantine paperback) featured Papa on the title page. All the *Humbug* writers and artists were from *Mad* so he was in excellent company. In 1980, I found a Papa rubber stamp in a shop in Amsterdam. Being low on guilders that day, I returned to buy the holy object the next day, only to find the store closed! - and I had to fly home in a matter of hours. I should have simply broken the window. I don't know what I could have been thinking to just walk away like that. This year in Sao Paulo, Brasil, in the bookshop of Sala Cinemateca, I found Macunaima, an underground comic full of sex and political humor - with Papa on the cover! Luckily I had enough cruzados. Where else has this godlike cultural icon surfaced, and where exactly did he come from? *PSYCHOTRONIC* magazine has to know. Please send any relevant information.

## AND NOW, SOME LETTERS

Surfin Bird can be heard in the background of the first segment of *PLAYBOY'S WET AND WILD* video. Not the imagery I had conjured up, but it works for me. - John Charles (Guelph, Ontario)

I'm a cartoonist (Weirdo...), employed as an animator at Will Vinton Productions (the "Claymation" studio). Vinton's is responsible for glutting television with "California Raisin" commercials. Speaking of raisins, they "performed" a version of Papa Oom Mow Mow in a TV special we produced late last year. It's kind of a lame cover, moves pretty slow. - J.R. Williams (Portland, Oregon)

Recently on NIK AT NIGHT they showed an episode of MY THREE SONS in which Robbie (Don Grady) co-writes a song ("The Frog"). The song is

recorded and played, but the group is never shown. In the end credits the song is listed as actually being written by Grady and recorded by The Rivingtons! - Mark Hill (Lancaster, Ohio)

Did you know that The Cramps' *Rockin n Reelin In Aukland New Zealand* live LP includes a track called "Birdfeed" which is basically the noise and feedback part of "Surfin Bird"? - Eric (High Times)

I send you a Surfin' Bird cover recorded from *Au Bonheur Des Dames* LP "Jour De Fete". It's a weird kind of cult band formed in 1973, split short after. Reforming in 88 for a second and last LP with "J'Aime Le Beurre" (a soundalike title for Surfin' Bird). - Jean-Emmanuel DuBois Rouen, France) J-E also wrote down the lyrics - "Il me faudrait un gros paquet d'beurre car j'aime bien le beurre...which according to my dictionary means something about loving a large package of butter.

The Rivington's version of Papa Oom Mow Mow turns up in the British gangster movie, *SLAYGROUND* (84) based on a novel by Donald E. Westlake. Peter Coyote basically played the same outlaw hero portrayed by Lee Marvin in *POINT BLANK* and Robert Duvall in *THE OUTFIT*. Papa plays during a scene where a shadowy killer stalks a punk getaway driver and murders him. - Michel Parry (Brentford, Middlesex, England) This was also pointed out by Michael Fenimore. *SLAYGROUND* was fraudulently advertised in America as a horror movie.

"Satan Place", a song by Scraping Foetus Off The Wheel (now just Foetus I think) on their *Hole* LP is a good song with very rigorous Papa Oom Mow Mowing. - Tim Murphy (El Monte, CA) Several people wrote in about this song by the Australian Jim Thirwell / Clint Ruin / Foetus...on the 1984 *ZE/PVC* album. In *The Trouser Press Record Guide*, Ira Robbins calls it "demented surf music".

Patrick Lozito (Brooklyn) sent the cover of the second issue of the Reid Fleming, *World's Toughest Milkman* comic, showing "Surfin' Bird" on a juke box title strip.

Richard L. Hubbard (Washington D.C.) sent a tape of the out-of-print *French Lamplighters* album, 16 cuts of pre-Rivingtons Federal label material like "Be-Bop Wino".

Dean Mittelhauser (Kavern 7 magazine, Greelong, Australia) points out that the 60s Aussie group, *The Strangers*, recorded Papa Oom Mow Mow.

On 5/12/89 "The Sensations" (actually The Rivingtons) appeared and sang on an episode of L.A. Law.

NICK NIGHT, a recent network vampire movie starring Rick Springfield, featured the entire original "Papa Oom Mow Mow"

## STILL STAYING SICK WITH GHOULARDI AND THE GHOUL

Why didn't you mention the "Parma Polka"? ("If you can twist and watusi then you can do the Parma Polka too") in your excellent Ghouardi article? - Howard Saxton (Las Vegas) How about "Oh How We Love Those Pierogi" b/w "The Pierogi Song", an actual 1983 record that was the theme from the Joel Rose radio show (WJW) featuring The Ghoul and other local Cleveland celebs like Dick Goddard?

The first time my parents ever allowed us to eat supper in front of the TV was to watch Chapter One of *FLASH GORDON* with FROM HELL IT CAME on Ghouardi. It was very shocking to me as a boy when the dying man yelled: "I'll come back from Hell!" -David Drazin (Chicago)



From the letters in #3, it seems like the Ghouardi and Dave Allen articles were big hits with your readers. Not this one. I mean, the name of your magazine is Psychotronic VIDEO. I'd rather see longer reviews than have to plow through articles on obscure Ohio bands (even if they are friends). When you stick to movies, the magazine is great. -Larry Becker (New York)

### STILL MORE OHIO MUSIC

Here's a review from the magazine Q of an Ohio band called The Mice, which you omitted from your article. -Mathew Goodman (Middlesex, England). *Q* called the Cleveland band fine and original.

One Ohio artist you left out was Earl Thomas Conley, country crooner from around Portsmouth. -Michael Fenimore (Charleston, West Virginia)

Hey Mike. Love your magazine but not everybody grew up in Ohio. - John Alderman (Alexandria, Virginia).

The new Cramps album *STAY SICK!* (featuring Mama Oom Pow Pow!) should be released (by Enigma) by now.

Having A Philosophical Investigation With The Electric Eels (Tinnitus) is now available for \$8 (post paid in the US) from POB M1842, Hoboken, New Jersey 07030. If you have a copy of the rare Rough Trade 45 ("Agitated" b/w "Cyclotron"), don't sell it when you buy the album. The song "Cyclotron" on the album is a totally different song, opening with the line, "Giganto has had it with you fucks" and including the inspirational chorus "Everything's gone wrong, Everything's gone wrong..." Also available for the same price, from the same address is "A Monster And The Devil" by Hudson-Styrene, a great sounding album of "stories" by the Pagans' lead singer with music by Eels member Paul Marotta and Mirrors leader Jaime Klimek.

### SID HAIG

Some additions and changes to the Sid Haig videography: C.C AND COMPANY (Magnetic/Embassy), THE BIG BIRD CAGE (Warner), WOMAN HUNT (Charter), AFTERMATH (Prism). -John Charles (Ontario)

You missed one of Sid Haig's movies, TRAINED TO KILL U.S.A (75), originally filmed in 73 as NO MERCY MAN, I think. It starred Steve Sandor (the lead biker in TWINKLE TWINKLE KILLER KANE). Sid played a biker. - Robert W. Kaelin (Forest Hills, NY)

I loved the Sid Haig interview, however, SAVAGE SISTERS (74) was left off his filmography. It's a great film, one of the best Philippines- shot women-in-peril flicks. The cast includes GINGER girl Cheri Caffaro, John Ashley, (who co-produced) Vic Diaz, and Gloria Hendry, (Rosie from LIVE AND LET DIE). Eddie Romero directed and co-produced. Haig and Diaz are funny as the bad guys, drowned at the end after the Savage Sisters bury them up to their heads on the beach. Also, BLACK MAMA, WHITE MAMA shows on TV as WOMEN IN CHAINS. - Chris Poggiali (editor of Temple Of Shlock, Syracuse, NY)

Sid was also a co-star of the (hour long) series MacNAMARA'S BAND starring John Byner. I think it was on NBC. It was a very short lived comedy series taking place during WWII. Sid was a comic Gypsy character. -Tim Murphy (El Monte, CA)

I was working as a writer for Filmmation Studios in 1978 when they were doing JASON OF STAR COMMAND. The live action studio in San Fernando Valley looked like any other warehouse in the area. A persistent salesman showed up one day trying to sell cardboard cartons. The receptionist stopped him, but he refused to leave until he had a chance to talk to her boss. At that moment Sid took a coffee break in his Dragos outfit, with his cape flowing behind him. The salesman's eyes popped out. "Who's that?" "That's my boss", said the quick thinking receptionist. We never saw the salesman again. - Buzz Dixon (Northridge, CA) Buzz also sent a

detailed account of the life and lies of self confessed serial killer Henry Lee Lucas, the inspiration for HENRY.

Craig Sesti (Pittsburgh) sent in a tape including the rare (and great) T-Birds single, "Full House" b/w "Bagpipe Stroll" featuring Sid on drums.

Several readers thought that the Sid mystery pic on page 26 might be from a Russ Meyer movie. If so, which one?!? Somebody must know.

### WINGS HAUSER

In Britain, THE WIND is called EDGE OR TERROR. -David Beynon (Brynrock, Morriston, Swansea, England) A crumpled up magazine ad was enclosed with a drawing of a tiny Wings and a female victim, running on a bloody sythe. Most letters about Wings simply said they liked the interview and him. Two more Wings tapes are reviewed in this issue. By the way, NO SAFE HAVEN is now on Virgin video.

### TANGERINE DREAM

Steve Jolliffe (mentioned in the TD article) was in the great British blues band Steamhammer and now does new age music. I saw TD two years ago and they were terrible. -Jay Dobbs (Cambridge, Mass.)

The Tangerine Dream list is missing one title, the soundtrack for SHY PEOPLE (87) (Varese Saraband). -John Charles (Canada) We also missed the fact the the busy group did the music for RED NIGHTS (88), starring big William Smith.

### MONDO PART I

Recently received a British imitation of your pub- No comparison. Good stuff re the Mondo films. ECCO was actually two Italian "mondo" type pix, WORLD BY NIGHT II and WORLD BY NIGHT III. Dan Sonney and I financed the purchase of these two pix from Chartoff and Smith and Dr. Mazzei in Rome. Chartoff is the same guy who went on to be a big time producer (Chartoff-Winkler) (ROCKY, RAGING BULL...). We put up the bulk of the money and were going to be partners with Bob Cresse. I titled the picture ECCO, getting the word from an Italian/English dictionary...the Italian equivalent of the French word VOILA! Cresse went crazy on the picture, and Dan and I told him...just give us our money back and it's all yours. He found another investor (Gil Atamian) and we bowed out. Frost finished the editing, then asked me if I could get it booked on a major circuit. I set it down in a drive in in Oklahoma where it killed 'em. Sam Arkoff then made a deal with Bob for AIP to distribute the picture. They used the same ads, press and trailer that Frost and I had done. Later Cresse was sued by everybody, costing him 60Gs. Had forgotten all about ECCO until reading PV#3. Thanx for the memory jog.

I didn't see anything listed in the Mondo movies compilation for a super camp classic...SLASH OF THE KNIFE GOD. This picture, released sometime between 1952- 56 by Andy Dietz of St. Louis is a treasure. The young South American Indian boy is spirited away by the good guy to save him from the sacrifice ceremony. They travel thru the jungle in canoes and on foot...snakes, beasts, etc., cut in. Then the director cuts in some African circumcision footage...in closeup...and it ain't medically or professionally done. The witchdoctor swings this long razor knife over his head, then brings it down like a stroke of lightning whacking thru the native's foreskin which has been stretched and held by another native. The witchdoctor misses, the assistant could lose a hand, the novice could lose something else. Have tried finding a print for years to no avail. Last I heard, Andy passed away. Also not included MATED (and/or MIS-MATED), documentary sex film, far more revealing than MOM AND DAD, BECAUSE OF EVE, STREET CORNER etc. Early 50s regards. -Dave Friedman (Anniston, Alabama) This is the man who produced MONDO DEPRADOS, THE ACID EATERS and ILSA, SHE-WOLF OF THE S.S., just to name a few.

Harry Medved sent a copy of an article (by Chuck Teitel) that ran in Los



Sid Haig



Angeles magazine (June 89) about Roy Reid, legendary Hollywood huckster and roadshow king from Pittsburgh. Reid hyped or backed titles like REEFER MADNESS, THE SINISTER URGE, JUNGLE VIRGIN, HOUSE OF SHAME... One mondo-style hit was FORBIDDEN ADVENTURE. - "He first bought several thousand feet of Congo tribal life documentary footage from a Harvard University team for about \$500. He then wrote a story line that included love rites, love crazed gorillas and vicious headhunters. But when unspooling the footage he was dismayed to find mostly long shots. - The ad tag line The Unvarnished Truth Of Tribal Love' was not to be denied. Marshall Gordon, a non-union, \$85 a week director made a deal with the madame of a whorehouse on Selma Ave., where 12 soon-to-be-wed native beauties were recruited. Each was to be paid \$10 (in advance) for the one day shoot. A rented gorilla costume worked out well, but the film went over budget when unexpected fog rolled into the "jungles" in Topanga Canyon. The scantily clad girls insisted on an additional day's fee. The planned \$8,500 budget zoomed to nearly \$11,000, including a voice over narration and sound effects. But the film was finished. Over a period of 10 years, FORBIDDEN ADVENTURE played in more than 300 theatres and grossed upwards of \$200,000. No one knows if was ever reviewed."

Director Frank Hennenlotter (BRAIN DAMAGE II) provided info on WASTED LIVES (available from Sinister Cinema), a 1958 part color Italian film with a segment featuring Marcello Mastroiani, a birth of a baby reel, and a long break used by theatre management to sell a tie-in book.

Several people pointed out the fact that cable TV stations have been using up late night time by showing rare old documentaries recently. Some of the features mentioned in Pt. I that are available on tape are: NANOOK OF THE NORTH, THE SILENT ENEMY, ELYSIA, LET THERE BE LIGHT, and LOUISIANA STORY. TABOOS AROUND THE WORLD (Classic Cinema Entertainment) is a cut version of the 1963 Taboos Of The World, minus Vincent Price's original narration and a scene with a Japanese Yazuka cutting off his finger. THE SENSUAL TABOO (Private Screenings) is really the 1966 Mondo Freud. The last two tapes are reviewed in detail in ECCO magazine #10.

Here are just a few more Mondo movies, exploitation documentaries... that could have been included in Pt. I -

- 34 INYAAH, JUNGLE QUEEN (recently aired on SPN, filmed in Borneo)
- 34 JOAN LOWELL, ADVENTURE GIRL (RKO) (recently aired on TNT, a "re-inactment of an actual expedition" filmed in Guatemala, featuring explorer Miss Lowell in a discreet nude screen)
- UNASHAMED (Moore video) Nudist colony film
- 41 BORU, THE APE BOY (Discount video)
- 49 BLACK SHADOWS (Eagle Lion) Narrated by Jeff Corey
- 59 QUEST FOR THE LOST CITY (RKO) Presented by Sol Lesser (of Tarzan movie fame)
- 63 PARIS OOH LA LA - A night life doc starring sleaze producer Dick Randall.
- 65 PRIMITIVE LONDON - Mods, rockers, birth of a baby, beatniks, strippers... All this and Billy J. Kramer.

- 64 IT'S A SICK SICK SICK WORLD - Prostitution around the world (but completely filmed in Manhattan)
- 66 THE END OF AUGUST AT THE HOTEL OZONE (New Line)- A Czech documentary style post nuke science fiction film with actual animal slaughter scenes.

ETC...

Recently, I've got on video a tape that isn't listed anywhere: DAY IT CAME TO EARTH. Do you know something about it? -Max Della Mora, Gorezilla magazine (Milano, Italy) This Canadian obscurity seems to be a new "badfilm" hit all over the world!

Hank Davis' letter in #3 mentions THE DAY IT CAME TO EARTH. Was that a typo? (-Yeah. This was also pointed out by Buzz Dixon, Jay Dobis, Tim Murphy and David Beynon). Anyway, it's available from Paragon video and has been shown on Elvira's Movie Macabre. TV Guide lists the release as 1977 which must be at least 12 years off. In addition to George Gobel, it stars Rita Wilson who later married Tom Hanks. Definitely check this one out, it's truly mind rotting! Your review of EBONY, IVORY AND JADE (#2) sounds a lot like the Wizard video I rented called FOXFORCE. (-Yes, that makes three different video release names for the same movie.) Love that mermaid in your book review section! - John Charles (who also sent a lot of good info on Canadian features we'll use later- and is still from Guelph)

DESPERATE TEENAGE LOVEDOLLS is a direct (?) homage to BEYOND THE VALLEY OF THE DOLLS and it and LOVE DOLLS SUPERSTAR have small homages to to the ultra bad TV movies, DAWN: PORTRAIT OF A TEENAGE RUNAWAY (76) and SARAH: PORTRAIT OF A TEENAGE ALCOHOLIC (75), starring you know who. (-Linda Blair!). Also Sky Saxon of The Seeds plays the sleazy M.C. during the concert sequence. One small error though: Steve, not Jeff MacDonald plays the sleazy manager in the first one. - Harold Saxton (Las Vegas)

I work in mail order advertising graphics, so the review of the H. G. Lewis book on that topic (HERSHELL GORDON LEWIS ON THE ART OF WRITING) really killed me. I've ordered it. Nothing like the crystal clear vision of Hershell to sort through the hard sell jungle. -Sam Gaines (Saxapahaw, North Carolina)

Re: Your entry on HOMICIDAL in the PSYCHOTRONIC ENCYCLOPEDIA- Jean Arlis was actually Joan Ashby, director Hal Ashby's wife at the time. I don't know if she appeared in any other films or TV. -Tim Murphy (El Monte, CA) I heard that Arlis, who effectively played Emily and her husband Warren in the great William Castle hit HOMICIDAL was really Leslie Parrish (also in LITTLE ABNER, THE MANCHURIAN CANDIDATE, THE GIANT SPIDER INVASION...). William Schoell's book, Stay Out Of The Shower claims the Arlis was really Joan Marshall (TAMMY AND THE DOCTOR, THE HAPPIEST MILLIONAIRE...). Now you come along, telling me she was the wife of the man who edited CAPTAIN SINBAD and THE LOVED ONE. What's goin' on around here!?!)

UM FABULOSO DOCUMENTÁRIO SOBRE  
A MODERNA MULHER DO JAPÃO!

PARAÍSO DO HOMEM

(PARADISO DELL'UOMO)

Sensacional!  
Revelador!  
Ousado!

CO-PRODUÇÃO:  
ROTOR FILM (ROMA) TOKYO THEATRE PROD.  
PRODUZIDO POR CARMINE BOLOGNA  
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20th Century-Fox

TECHNICOLOR

WOMEN...OH, WOMEN! (Japan, 63')



Lately local channel 11 (KPLR) has been brave enough to show uncut movies, which is saying a lot, living in a city that went on an anti-smut campaign a couple of years back and banned all X rated videos in the city and county. One video store so freaked out that they even got rid of all their Russ Meyer films. Can you believe that you can't even rent **FASTER PUSSYCAT! KILL! KILL!** - Bob Staehell (St. Louis, Missouri) *Anybody who wants to buy Russ Meyer tapes can call the man himself at RM Films (213) 466-7791, no matter what state you live in. And speaking of Russ Meyer...*

Have there ever been any soundtrack albums released from Russ Meyer movies? -Mike Bagley (Tampa, Florida) *Yes- BEYOND THE VALLEY OF THE DOLLS (67, Twentieth Century Fox) included music by The Sandpipers, (who once had a top 40 hit version of Louie Louie, in Spanish) The Strawberry Alarm Clock, and of course, The Carrie Nations. Also The Bostweeds doing the theme from FASTER PUSSYCAT! KILL! KILL! is on the Australian compilation of songs the Cramps did called Born To Be Bad Vol. I.*

First of all, thanks for letting me know I'm the only subscriber in the whole state of Missouri. As if I didn't feel isolated enough already! As far as Gov. John Ashcroft goes, well he and all his bible thumping cronies can go piss up a rope. I'm over 17 and still can't see **FLESH FEAST** because nobody carries it around here. In case you're wondering what teenagers around here do for entertainment (since they can't spend all their time watching sexual mutilation and cannibalism anymore), I've enclosed some promo material from some local fun places, however, I don't think the snakeman is gonna have much luck on the lecture circuit around here. Local folks are used to tossin' snakes around in church, so it's nothing new to them. - Jeff Olson (Branson, Missouri) *Since issue #2, PSYCHOTRONIC has 6 (!) subscribers in the great state of Missouri. If only somebody (anybody!) would subscribe from Arizona, Arkansas, New Hampshire, Utah, and Vermont, the last unfortunate American states where nobody receives this magazine in the mail. Jeff also sent a nice folder for The Boxcar Willie Theater, showing Willie with George "Boxcar" Bush, who once said his favorite TV program is HEE-HAW.*

I normally let these things slide, but the review of **EVIL SPAWN** (PV#2) marks the second time Fred Ray has been credited for writing or "fixing up" the film. The source of such misleading information can only be Fred himself. It baffles me why a man who's done so many features wants to take a bow for my little picture, especially since he didn't want his name on it to begin with. The truth is, Fred was the original producer/director on the project, first titled **WASP**. George Edwards wrote several unconnected scenes, which Fred shot in one day. After that he lost interest in the film, much to the chagrin of Bobbie and Frank Bresse who co-financed it. Several months later, I was asked to finish it, writing a script around approximately five minutes of existing footage. I was also asked to incorporate one of Fred's "generic" John Carradine scenes into the plot. These were scenes he'd hired the aging actor to do - presumably for one movie - which he's subsequently spliced into several other films like **THE DEMENTED DEATH FARM MASSACRE** and **STAR SLAMMER**. I wrote and directed the rest of the film on a seven day schedule for a budget of less than \$30,000. Fred had little involvement during this time. He never read my script and rarely visited the set. After my cut was completed, he stepped in to supervise post production, which was done very shoddily. There is a further history to **EVIL SPAWN** involving a number of lawsuits. Suffice it to say the behind the scenes story is more convoluted than the one on the

screen and, to this day, no one involved, including myself, has seen a profit from it. -Kenneth J. Hall (Hollywood) *OK, but what happened to actress Pamela Gilbert?!? Kenneth Hall also directed and wrote GHOST WRITER, and co-wrote PUPPET MASTER, THE TOMB, and a bunch of David DeCoteau projects. More of that "generic" John Carradine footage will continue to appear in Fred Olen Ray movies. Watch for the late star in TEENAGE EXORCIST, another video he never knew he would be in.*

# 

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Did you know that around 66 or 67 a local (CH 7) film host was Nico of The Velvet Underground? For 13 weeks she hosted movie versions of 40s serials. She would sit on a director's chair in front of a white backdrop (minimal set, you bet) and intro the films and also talk at the breaks. Ah, the days of Pop Art. They followed up Nico with Andrea Dromm, straight from her success in **THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING**. Survival Research Lab footage has also been on CNN -Jay Dobls (Cambridge, Mass.) *No I didn't! Fans of the late "chanteuse" should also know that she starred in the 1965 French movie SWEET SKIN (a.k.a. STRIP-TEASE) using the name Krista Nico. She was Ariane, a German ballet dancer turned Crazy Horse Saloon stripper. It was a comedy. She had used the name Nico Otzak in LA DOLCE VITA, and later appeared in and provided music for LA CICATRICE INTERIEURE.*

**SOME CORRECTIONS....** Besides typos in words, we've made some embarrassing numerical mistakes. In #2, **MANIAC** cost \$350,000 (NOT \$35,000!) and Tom Rainone's film is **ARMAGEDDON FABULOSA**. In #3, Jeff Olson's letter should have read 3500 to 4000 people- and worst of all, in the Sid Haig article, Turks invaded Armenia in 1884, not 1984. When Sid talked about **GALAXY OF TERROR**, it should have read "the cast intimidated him" and it's Stephanie Rothman. It's Rae Dawn (not Dong!) Chong. In ads, we somehow omitted Hollywood Book and Poster's phone #- (213) 465-5764 and the Cape Copy Center ad in #3 was apparently a mess (see new ad this issue). In many copies of #2, part of the ad - Medical Atrocities - couldn't be read. The address is

Randall Cohen 532 S. 9th St., San Jose, CA 95112. **THE LADY FROM SHANGHAI** available on tape was confused with **DAUGHTER OF SHANGHAI** (with Anna May Wong). I also want to mention that Danny Plotnik (**MOTORBOOTY DEATHSLED**) also edits an excellent magazine-called **MOTORBOOTY**, and just after John Cipolina died, he showed up on an episode of **NIGHT CALLER** playing (and singing) Mona in a club scene.

Due to a partner splitting, Asmodeus Productions is now Mercury Films, Inc. 73 Westpark Rd., Dayton, Ohio 45459. **CHARLIE'S FAMILY** is on the way! - Jim Van Bebber (director/star of **DEADBEAT AT DAWN**, reviewed in PV #1)



**CHARLIE'S FAMILY**





## THE INCREDIBLY STRANGE FILM SHOW

(A Channel X series, 1988) P/D Andy Harries, P - Alan Marke

Typically it took people in another country (England) to document American "trash" culture. These six programs are from the first season of *The Incredibly Strange Film Show* series, but more are planned. If I hadn't seen these well made, high quality 45 minute documentaries for my own eyes, I wouldn't have believed they really existed. All of the shows are hosted by Jonathon Ross, who takes a bit getting used to, but does a good job. Each cult director is interviewed on his current home turf. My only real complaint is that these programs play down much of the shocking, subversive and censurable elements of some of these films. I guess it had to be that way for television. Fans of these directors will want to see or own these programs anyway of course. They're available from Video Vault and Chiller Theater (see ads in this issue).

### HERSCHELL GORDON LEWIS "THE GODFATHER OF GORE"

Lewis, who made "37 movies in 10 years", but hasn't directed since 1972 (*THE WIZARD OF GORE*) is shown enjoying his Florida tennis court. Ross points out that one of Lewis' recent books is "Everybody's Guide To Plate Collecting". Lewis remembers many interesting and amusing tales about making and marketing nudie and gore movies. Fans of the director will be overly familiar with the scenes from 2000 MANIACS, SHE DEVILS, and his other features that are on tape, but we also get a rare look at Lewis acting (in *TASTE OF BLOOD*), scenes from the "autobiographical" *BOING-G-G* (about making nudie movies), and uncensored scenes of lots of naked ladies from *THE ADVENTURES OF LUCKY PIERRE*. David Friedman, who produced most of Lewis' biggest hits is interviewed and so is one of their regular stars, "Rooney" Kerwin, who jokes about acting in *BLOOD FEAST* in front of the real, still operating Suez Motel where it was shot. I only wish they had included some scenes from Lewis' later nudie movies and "hillbilly" movies. Other people who offer comments include Daniel Krough, who co-wrote the

Lewis book and worked on some of Lewis' Chicago projects, John Waters, and Richard Meyers ("For One Week Only"). Andrea Juno, who published the *Re/Search* book "Incredibly Strange Films", obviously the inspiration for this series, is identified only as "a fan" (!!!).

### RUSS MEYER "KING OF THE NUDIES"

Undoubtedly, the most talented, and most successful of the directors featured in the series, "multimillionaire" Meyer hasn't finished a feature since 1979 (*BEYOND THE VALLEY OF THE ULTRAVIXENS*), but, as you probably know has been working for years on his epic "THE BREAST OF RUSS MEYER". We get to see a sample sequence here featuring new footage of Kitten Natividad, and some of Meyer's WWII occupation footage. Kitten talks (in the desert) and Tura Satana is interviewed at a drive-in (a high point of the show). Russ sips champagne outside his Hollywood home and remembers his days as a pin-up photographer, his late wife and business partner Eve, and what it was like trying to work with Malcolm McClaren and film the Sex Pistols. Meyer reveals that Marianne Faithfull was going to play Sid Vicious' mother. A brief, original opening sequence for "Who Killed Bambi" (later finished as *THE GREAT ROCK AND ROLL SWINDLE* without Meyer) is shown and McClaren gives his point of view. Meyer collaborator Roger Ebert talks about the four black and white melodramas, but we only see scenes from *FASTER PUSSYCAT...* ("Go, Baby, Go!") and *LORNA*. Ze-man is shown in *BEYOND THE VALLEY OF THE DOLLS*, and Charles Napier blows up in *SUPERVIXENS*. Russ calls *MONDO TOPLESS*, "a piece of crud". Producer, director, screenwriter, editor, cinematographer Meyer, more than anybody in this series, really deserves more than 45 minutes. Less than half of his films are represented here, and non of the more outrageous sex and violence is shown. Oh well, it was made for TV.

### TED V. MIKELS "THE KING OF THE CASTLE"

Mikels is the most eccentric, least famous (and least talented) of the directors interviewed. For those reasons, this is one of the most entertaining of the series.



VOCE VAI CONHECER  
OS PRAZERES QUE  
NUNCA  
PENSOU  
EXISTIR...



★  
DE VOLTA AO  
VALE DAS  
BONECAS  
"BEYOND THE VALLEY OF THE DOLLS"

ESTRELANDO POR DOLLY READ / CYNTHIA MYERS / MARCIA MC BROOM / JOHN LA ZAR  
MICHAEL BLOOGETT / DAVID GURIAN CO-ESTRELANDO EDY WILLIAMS PRODUZIDA E REGRADA POR RUSS MEYER  
NOTAS DE ROGER EBERT HISTORIA ROGER EBERT E RUSS MEYER / PANAMISION C&R DELUXE



The short, muscular, bearded, cheerful director plays accordion in the desert, sings Roll Out The Barrel, and has conversations about his movies with his dummy! A former magician and professional ventriloquist, Mikels used to make low budget movies like CORPSE GRINDERS, TEN VIOLENT WOMEN and DOLL SQUAD in his California "castle", where he lived with a constantly changing harem of women ("8" at at time). His "castle ladies" acted in his films and some of them did technical work. Sherry, who stayed the longest, and Doreen are interviewed and shown in film clips. Now T.V. lives near Vegas with his antique weapons collection, mannequins (with names), and Wendy, his current "sweetheart" (seen fencing with him). Tura Satana (ASTRO ZOMBIES), the only actress who worked for Mikels and Meyer is also interviewed. Mikels last released film was WARCAT (87), and he has piles of scripts ready to be filmed.

## SAM RAIMI

For readers who plan to make their own films, this segment is inspirational and informative. Raimi, a likeable young guy from Detroit tells how he and his partners (Robert Tapert and actor Bruce Campbell, also interviewed) started making super 8 shorts in high school. Scenes from their Three Stooges copies and a Pillsbury Dough Boy spoof are shown. Raimi did jobs like selling air conditioners to afford an attorney, and they showed their 1979 short WITHIN THE WOODS to potential investors. Some local dentists actually put up enough cash to back THE EVIL DEAD which was a hit at Cannes and in England before it found a US distributor. Scenes are shown from both EVIL DEAD movies and from the incredible flop CRIMEWAVE, which Raimi says would have been great if Embassy didn't mess with it -(It's great the way it is!). He's also filmed on the set of NIGHT CREW which he acted in. At the end of the interview, Raimi, whose next movie will be THE DARK MAN, says, Now that I'm 28..."

## RAY DENNIS STECKLER

Steckler, who directed WILD GUITAR when he was 24, is interviewed in Vegas, his current home, as himself, and as Cash Flagg, his actor alter ego. Lots of scenes are shown from his famous INCREDIBLY STRANGE CREATURES... (of course), and some scenes from THE THRILL KILLERS (with Liz Renay) and RAT FINK A BOO BOO (Ron Haydock sings the great title song) are shown. Steckler is seen filming a new feature on the streets of Vegas. His ex-wife and star, Carolyn Brandt is interviewed and L.A. fans (including Johnny Legend) praise him at a special screening of his films. Many of Steckler's credits are completely ignored; rock videos for Jefferson Airplane, The Nazz..., sex films made under pseudonyms, and 70s horror movies.

## JOHN WATERS "THE POPE OF TRASH"

This segment opens with the Hollywood style world premiere of HAIRSPRAY in Baltimore. Waters, Divine, and Divine's mother are interviewed at the theatre. Scenes from all of Water's films since MONDO TRASHO are here, as well as early behind the scenes shots and part of a 75 short about Edith Massey, LOVE LETTERS TO EDDIE. Liz Renay (DESPERATE LIVING), Mink Stole, and Mary Vivian Pearce are all interviewed. One person who gets some well deserved credit is Waters' set designer Vincent Peranio. Waters, one of the first people to champion the careers of people like Meyer, Lewis (and William Castle) gives a tour of his home, showing his real electric chair from FEMALE TROUBLE. He also explains how he filmed Divine raping himself in the same movie. Watch for his new CRY BABY.

## I HATE YOUR GUTS! (Independent Legend, 62) P/D Roger Corman, S Charles Beaumont

Here's the film that proves what director Roger Corman was capable of. It was a flop when released in 1962 as THE INTRUDER, was re-released in 66 as SHAME (on an exploitation double bill with POOR WHITE TRASH), then was given another try as I HATE YOUR GUTS! Charles Beaumont (known at the time for his work for THE TWILIGHT ZONE) wrote the perceptive screenplay based on his 59 novel, THE INTRUDER, inspired by an actual 57 news reports of an "outside agitator". William Shatner is Adam Cramer, a devious, smiling, seductive "social worker" from the "Patric Henry Society". He arrives in a Mississippi town in a white suit and dark sunglasses to convince the locals to fight the court ordered integration of 10 black students into the all white high school. He assures them that "The NAACP is a Communist front headed by Jews who hate America!" and vows to keep the

country "Free, white and American!" Mob hysteria soon takes over, a preacher dies when his church is bombed, a family is attacked, the newspaper editor is beaten, a cross is burned by the KKK, and a young man is nearly lynched. Meanwhile he amuses himself with an underage girl (Beverly Lusford) and a married woman (Jeanne Cooper). This great looking, serious, ahead of it's time black and white feature was filmed on location in Charleston, Missouri with unprofessional locals playing most of the roles. Shatner is better than you could imagine and the other leads are excellent. Robert Emhardt (the mob leader in UNDERWORLD U.S.A.) is a hateful local rich ally of Cramer. Frank Maxwell (in several Corman films) is the brave editor. Charles Barnes, in his only known role, is a student accused of rape. Best of all is Leo Gordon as Sam Griffith, a big, loud, lusty carnival pitchman. His emotionally packed scenes are the films highlights. We've recently been subjected to a glut of ill-conceived, high minded and awkward projects about American racism and hate groups. Even the FRIDAY THE 13th TV series had a recent episode about the KKK! To say that this obscure, low budget film is better than MISSISSIPPI BURNING and BETRAYED is no exaggeration. Available from Hollywood Book And Poster (see ad).

# CLIMB INTO MY SKIN

MEET ADAM — HE TURNS RACE AGAINST RACE... BROTHER AGAINST BROTHER!



HE STOPPED AT NOTHING — NOT EVEN ADULTERY —



COULD SHE BE TRUSTED?



the motion picture that DARES to portray our MORALS as they really are...

"THE intruder"



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produced by Roger and Gene Corman

## MORE FRED OLEN RAY

Ray, the would-be Roger Corman of the 80s (and on into the 90s), published Dagon, a fanzine in the early 70s. Later he did production assistant or effects work for movies like SHOCK WAVES and ROTWEILER. His own directing career took off in the 80s. He has nearly 20 directing credits already and seems determined to hire every living B actor in the country. Someday somebody will probably write a book about him. His most impressive credit so far (in my mind) is the detailed Rondo Hatton life story article in the 25th Anniversary issue of Midnight Marquee (available from Fantaco), but his low budget all star movies are improving.

## THE PHANTOM EMPIRE (Prism, 87) P/D/S Fred Olen Ray, S T.L. Lankford

Very loosely inspired by the famous 1935 Gene Autry serial of the same name, THE PHANTOM EMPIRE opens with a monster (with a white wig) that looks like it escaped from a Larry Buchanan movie ripping a guy's head off. Susan Stokey hires the hard drinking, wisecracking team of Ross Hagen and Dawn Wildsmith to head an expedition underground to find some jewels. First they visit Russ Tamblin, the reclusive survivor of the last party. Mineral experts



Robert Quarry and Jeffrey Combs join them as they enter Bronson Canyon. Underground "cannibals" (who attempt to roast Stokey on a spit) and Robby The Robot (with a new head) appear. Cast members chase each other, running endlessly through the cave. Dinosaur stock footage (from PLANET OF THE DINOSAURS?) threatens. Alien queen Sybil Danning (in black leather gear) arrives in a space tank and there's an all female tribe. Although the ideas are all from old matinee hits, Ray gets the necessary R rating by adding lots of swearing and by showing Michelle Bauer, as a mute cave girl, topless. The end makes no sense and some people might not laugh at the drunk Mexican being locked in a car trunk, but PHANTOM EMPIRE is fun if you're in the right mood. Ray seldom uses an actor just once. Danning and Coombs have been in two Ray movies, Tamblin in four, Hagen in six, and Quarry in eight!



**Britt Ekland and Eddie Deezen**

**BEVERLY HILLS VAMP** (Vidmark, 88) P/D Fred Olen Ray, P Grant Austin Waldman, S Ernest D. Farino

This time Fred's got Jay Richardson playing - Fred Olen Ray (even though he uses the name Pendelton). The vampire comedy is loaded with Hollywood movie gags and references to Fred and his own humble career. Pat McCormick (a TV comedy writer from Cleveland whose been in all three SMOKEY AND THE BANDIT movies!) presents a very overlong timewasting intro. The star is Eddie Deezen, a specialist in early Jerry Lewis style manic geek/nerd roles (1941, I WANNA HOLD YOUR HAND, HOLLYWOOD BOULEVARD II...). He usually seems to be acting in a different movie than the rest of the cast. I like him, especially when he narrates a funny tour of Hollywood. Deezen and his partner, nice guy Tim Conway Jr., are would be filmmakers. They visit a Beverly Hills whorehouse (actually a lair of vampires who can disappear in a flash) run by madame Britt Ekland (last seen in MOON IN SCORPIO which Fred produced) and with a gay butler. Conway, who poses his chosen girl for polaroid shots, becomes a weak vampire. Deezen stays true to his girlfriend back home and recruits the Ray substitute to help. Robert Quarry is a priest so there's a Count Yorga joke. When hookers like Michelle Bauer, Jillian Kesner, and Dawn Wildsmith are having sex, the man leaves his underpants on just like in old nudie movies. Deezen becomes an enthusiastic vampire hunter with a cross on his underwear - "Eat crucifix bitch!" Watch for Deezen in Ray's MOB BOSS any time now. Writer Ernie Farino used to do effects for S.F. Brownrigg films in Texas. Cinematographer Gary Graver, who worked on both Ray films, is directing TRICK OR TREATS II, the sequel to his 1982 film, not the 1986 TRICK OR TREAT. Got that?

## RUDY RAY and LEON ISAAC - PSYCHOTRONIC STARS

*A lot of frequent video watchers, bored with the horror titles available have turned to the wonders of "blaxploitation" movies and have become fans of Pam Grier, Fred Williamson, Richard Roundtree and others. Lesser known stars like the silent hero Leon Isaac Kennedy and Rudy Ray Moore (who seldom shuts up) both deserve PSYCHOTRONIC features. Meanwhile here are two examples - tapes that deserve to be some kind of cult hits.*

**PENITENTIARY III** (Warner, 87) P/D/S Jamaa Fanaka, P/star Leon Isaac Kennedy

Leon Isaac Kennedy (from Cleveland) starred in the original prison/boxing hit PENITENTIARY (1979) as Too Sweet, obviously inspired by Sugar Ray Leonard. PENITENTIARY II (82) co-starred Mr. T as the villain, but it was a weak sequel, and about the time it was released Kennedy was divorced from his wife, former Miss Ohio Jayne Kennedy (whose latest video release is BREAST FEEDING YOUR BABY). In #3 Kennedy, (this time with a little ponytail) is back in jail after killing a man in the ring (it was a set up). All three in the series were directed by the unheralded Jamaa Fanaka. If you've ever seen his SOUL VENGEANCE (75) you know what he's capable of. PENITENTIARY III is one of the craziest, hard to believe exploitation movies in years. Former GENERAL HOSPITAL star Anthony Geary is Serengeti, a rich prisoner with white spikey hair and ear studs who never speaks above a whisper. He tells the warden what to do, has a French chef bring him dinner and enjoys manicures from his companion in drag (Jim Bailey, whose first screen credit was MONDO ROCCO). Geary who just showed up in CRACK HOUSE with Jim Brown, deserves some kind of acting award. There's a lot of talk about "The Midnight Thud!". Two guards in protective suits and helmets are seen leading what sounds like a ferocious lion down the prison corridor. They've been ordered to set the dreaded Thud loose in Too Sweet's cage. The Thud is revealed to be a killer midget! (The Haitian Kid). In a long fight sequence the unstoppable little man uses martial arts leaps in the air, a lead pipe, and loud dubbed in howls and growls to frighten and beat up his victim. Later he's returned to a rat infested dungeon where he smokes crack and watches 16mm films! Then Too Sweet is thrown in the underground dungeon and given shock treatment. He babbles incoherently, but eventually recovers. He's scheduled to loose an organized prison fight to the big Hugo, but needs training. Suddenly the crazed Thud cleans up his act, dresses normal and talks (with what sounds like a Jamaican accent). He gives a lecture on the soul of man, trains the proud Too Sweet (in slow motion) and proves that "It's amazing what a little self-respect can do for a man!". PENITENTIARY III is one of the wildest movies in recent memory and makes me hope for Part IV.

**AVENGING GODFATHER** (Disco Godfather) (Active '80) D/S J. Robert Wagoner, P/star Rudy Ray Moore, S Cliff Roquemore

Comedian Rudy Ray Moore, from Ft. Smith, Arkansas was famous for his X rated "party albums" before he became a movie star in DOLEMITE (75). This was his fifth movie and it's an amazing PG rated anti-drug action musical. Active video changed the title because they don't realize that "disco" is now a profitable nostalgia word just like Hollywood or rock and roll. Rudy plays Tucker Williams, "The Disco Godfather" at his own popular Blueberry Hill club. Every night he wears outrageous jumpsuits and commands the mixing boards, raping to the house - "Put your weight on it! Put your weight on it!". His student basketball star nephew Bucky shows up on P.C.P. "the newest psychedelic chemical of the 70s!" and promptly freaks out. Rudy starts a one man "attack the wack!" campaign, confronts pushers and criminal chemists and visits a hospital ward where a P.C.P. victim has a flashback to when she roasted and served her baby for dinner. As Tucker, Rudy is determined, likable and believable (except when his double shows up for fight scenes). This movie is jammed with incredible freak out sequences that could have been inspired by GLEN OR GLENDIA. A skeleton walks, eyes light up, a cartoon demon appears, and a witch cuts off Bucky's hands! There's an exorcism, a doctor prescribes shock treatments, and gangsters snort coke off the cover of the Saturday Night Fever album! This movie had a soundtrack album too and it's worth a whole lot more than copies of that Travolta movie record! With Carol Speed (the star of ABBY). Watch this tape and find out what you've been missing! PSYCHOTRONIC VIDEO will have the complete Rudy Ray story (with an interview) in a future issue.

**STRANGLER OF THE SWAMP** (Sony '45) D/S Frank Wisbar (Franz Wysbar), S Harold Erickson, P Raoul Pagel

Director Wisbar fled Germany in the 30s and came to America where he made six impossibly cheap movies at P.R.C. and Screen Guild. After returning to German features, his last effort was an Italian Stewart Granger movie released by A.I.P., COMMANDO ('64). This, his first American feature is a remake of his FAHRMANN MARIA ('36). Rosemary LaPlanche (Miss America 1941), who was also in Wisbar's DEVIL BAT'S DAUGHTER ('46), stars as Maria in





this spooky, atmospheric ghost story, set in a lonely swamp. After her grandfather, the ferryman is killed, she takes his job, pulling a small wooden platform with passengers across the swamp. The blurry, floating ghost of an innocent man who was hung for murder is played by Charles Middleton, best known for playing the perfect villain, Ming, in Flash Gordon serials. The locals are terrified of the cursed noose, still hanging from a tree. "Run 'til your heart bursts!" Future director and husband of Julie Andrews, Blake Edwards plays the love interest. Shot mostly on one simple set (that must have inspired Tobe Hooper for his EATEN ALIVE), STRANGLER is only one hour long (which kept it from being shown on TV much), and is a must for anybody interested in good early horror.

## WONDERS FROM JAPAN

*Here are two amazing movies shot in Japan, in English, with American stars. The stories are different, but they both have the same ending. What's the connection?!*

**THE MANSTER** (Sinister, J + J, 59) P/D George P. Breakstone, D Kenneth B. Crane, S Walter J. Sheldon

Originally released in America by Loppert on an incredible double bill with THE HORROR CHAMBER OF DR. FAUSTUS in 1962, this is the ultimate split personality movie. A man in a skinny gorilla suit kills some women in a bath. Blood splatters on the wall. Up in the mountains in a remote cave full of giant mushrooms and plants, we discover that he's a mutant. Dr. Suzuki (Satoshi Nakamura) says, "You were my brother. You were an experiment that didn't work out. I'm Sorry!", and shoots him. An ugly bug-eyed mutant screeching in a cage is his wife. Meanwhile Larry Stanford, an American journalist shows up, is drugged and jabbed in the shoulder with a hypo. Star Peter Dyneley, who acts a lot like Lon Chaney Jr., later provided the voice of Jeff Tracy for British THUNDERBIRDS movies. Back in Tokyo he gets drunk on sake and goes behind closed doors with four geishas. He misses his flight home. Suzuki sends his beautiful, obedient assistant Tara (Terri Zimmern) to further corrupt him in a mineral bath. Unshaven and hung over, the reporter ignores his worried, pleading wife who arrives from New York. A priest is killed at a temple by a werewolf type hand. Two women are murdered on the street. At his room, Stanford sees an eyeball on his shoulder!!! - (a high point of screen realism). Soon a small scary extra head grows there. Both of his heads become uglier with big teeth and bugged out eyes. He kills a psychiatrist. The big climax takes place near a volcano. Behind a tree the Manster painfully splits into Stanford and another skinny ape man. They fight and both fall into the volcano!

## REVENGE OF DR. X (Regal, 70)

Its releases like this that make me love rip-off fly by night video companies. Some people would tell you to avoid tapes from a company that you can never trust like Regal. I say support them! The video box lists the cast and credits for the 1969 Philippines John Ashley movie, THE MAD DOCTOR OF BLOOD ISLAND, but "DR. X" is really The Double Garden, a film never released in America before, and not included in any reference books. Some fanzines have discovered this tape and claimed that it stars American actor Kent Taylor (who was in some Philippines/Ashly movies), but the star is really American actor James Craig. Craig, who was MGM's "replacement" for Clark Gable during WWII, also was in BIGFOOT in 1970 and THE TORMENTORS (about Nazi bikers) in 71, so you can see how well his career was going. The full color action starts at Cape Kennedy (NASA stock footage is used). Dr. Bragan (Craig with his usual pencil thin mustache) yells a lot during a delayed launch and collapses. A Japanese colleague suggests a rest in his homeland, but first Bragan has car trouble in Wilmington, North Carolina on the way to the airport (!?). The local garage mechanic is also a snake handler. While waiting for the repairs, the Dr. finds a Venus fly trap. When he disembarks from his plane in Tokyo all he carries is a box containing his precious hungry plant. Noriko, a pretty relative of his co-worker back home, drives him to a rundown old hotel by a volcano. The hunchback servant plays cliché western horror movie music at the organ (and has his own theme music). Bragan alternates between being mean and grouchy and cheerful to Noriko, his able new assistant. Obsessed with the plant, "You will become the most powerful thing in the universe!", he hopes to fuse it with another plant, "I refuse the word impossible!". He and Noriko travel to the seaside and hire a group of topless diving girls to find a rare giant underwater plant, which they place in a clear glass box. Back at the hotel, the movie becomes FRANKENPLANT, 1970. On a typical mad lab set the plants are raised on an operating table so that lightning can bring life. The resulting monster is incredible!! It's a 50s style creature with a long tail, fly trap hands, and fly trap feet. It gets stronger by eating a puppy! Bragan yells "Your mother was the earth! The rain your blood! The lightning your power! Ah Ha Ha Ha...!!!" He feeds it mice and promises a human heart. At a local hospital he takes the blood from a pregnant woman. The creature emits a sleeping gas. It escapes, walking through the nearby village. The screen turns red when it kills. The angry villagers gather with torches. Bragan brings it a baby goat to eat, but he and his creation fall in an active volcano!

## NAKED COMPLEX (CH 13, 63) D/S Ron Mart

If you've never seen a nudist colony movie, here's a good one to start with. An offscreen narrator informs us, "This is Miami Beach... The film's title is written in the sand, and a cool, crude surf theme plays. Roy Savage stars as Johnny. He narrates too, since whenever people actually talk, their voices are badly post dubbed. Johnny is seriously nervous around women, so he goes to a doctor to see about his "malady". The doctor takes him to Cafe D'Artistes in Miami (THE LONGEST DAY is playing down the street) and they watch a sexy



dancer. A pretty awkward four piece band in suits and white socks play that theme song some more, then try "Harlem Nocturne", bad notes and all, while "Esmerelda" dances with two snakes. The next morning Johnny (a famous race car driver) is on the cover of the newspaper, with a headline "HE FAINTS AFTER A KISS!" Totally humiliated, he writes a long good-bye letter noting his plusses, "I'm an expert at judo, water skiing, golf, tennis, scuba diving..." We see Johnny excelling at everything, then he gets in a private plane and bales out over the ocean. He parachutes into a tree, and weakly yells "HELP, HELP, HELP"... about 20 times, then passes out. Now comes the reason for this wonderfully dated color movie - the Caribbean island (actually The Sun Beach Club in Tampa) is a nudist retreat for seven women (and a few monkeys), all naked and working out on the beach. One of them is bench pressing bricks. They discover Johnny and go running in different directions for a ladder, a rope, an axe, a bucket of water... The women are shot from many angles, often from the ground up, and all look pretty fine, but pubic hair was still too much, even for adults only audiences in the great year of 1963. The leader is red haired Dolores Carlos, also the film's Executive producer. Carlos was also in NATURE CAMP CONFIDENTIAL, THE LULLABY OF BARELAND, MUNDO DEPRAVADOS, H.G. Lewis' A TASTE OF BLOOD and others. She says, "You never can tell what monster lies in a man!", so they tie him up, then take his clothes off (except for his underwear). Johnny, who is afraid to look at the naked women, escapes and is recaptured. The women lounge around, go swimming and pretty much ignore him. At the end, Johnny is cured, takes off his underwear, and runs to join the women in a pond. A happy ending.



## DARK ROMANCES

(Avenue Video, 3 volumes) P Mark Sheperd, Patricia Miller

*My advance copies of these seven short horror films (by five directors) were on two video tapes. They will eventually be released in three volumes. If you enjoy horror anthology movies and TV shows like Monsters, but find them too tame (or too silly), these low budget tapes offer sex, drugs, and violence, more in the spirit of Jeff Burr's THE OFFSPRING. Brinke Stevens (see the Top 40 Actors list) is in nearly every story.*

### THE BLACK VEIL D/S/cine Mark Sheperd

The longest of the group, THE BLACK VEIL opens with a quote from "She" and is about Justine, star of the Grand Guignol theatre in Paris. Her friend Meg tells the slow, somber, talky story from an asylum. Several characters become addicted to drinking a mixture of opium and alcohol, and the film attempts to illustrate their altered states. There are lots of optical effects, clips from Melies

films, flashbacks within flashbacks, an exorcism, and a slimy puppet monster. Nearly everything is filmed in close-ups. A standout effects scene shows the skin being cut off a woman's face.

### LISTEN TO MIDNIGHT D/S/cine Sheperd

After a surprising quote from JFK's diary, this tale about an incubus, is narrated by a hateful, drunken young LA photographer. At one point he watches Corman's LITTLE SHOP OF HORRORS in a bar. The lasting images here include a dragonfly tattoo, nipple rings and big breasts.

### SHE'S BAD, SHE'S BLONDE, SHE'S LUNCH D/S/cine Sheperd, S Samuel Oldham

The late/great Fox Harris recreates his weird atomic scientist role from REPOMAN in this comic horror tale. A busty blonde and her dumb boyfriend go on a violent robbery and murder spree (for rent money) and make the mistake of trying to hustle Dr. Howard at lovers lane. My second favorite episode, it features shocking violence, sex, gore, and great special effects.

### CARDINAL SIN D/S Bryan Moore

This one's a clever look at religious repression at home and the dangers of masturbating. A young guy keeps a copy of Hustler hidden in his drawer and becomes obsessed with Brazilian porn star Elle Rio (who plays her own mean eyed, snarling, sexy self). His mother makes him read at bible meetings and forces him to kneel and pray. He's very distracted by visions of sex with Elle. The ending is shocking and surprising. This is the most unique and memorable story of the seven.

### PET SHOP OF THE MONTH D/S Rodd Matsui, D Samuel Oldham

A pathetic man is a slave to his mean blonde wife, a large woman in S and M garb, who enters a room by knocking the door down. This comic episode features clips of Lugosi in THE DEVIL BAT, a fast punk version of "The Time Has Come Today" and another puppet monster. Director Matsui did the make-up for all seven stories.

### LAST LOVE D/S John Strysik

This one involves a ghost and a female psychiatrist. It has a freak out sequence with lots of white light, some sex, a monster, and hypodermic needles. It didn't make too much sense to me. Strysik has has directed several Tales From The Darkside episodes.

### WHAT GOES AROUND D/S Patricia Miller, S Michael P. Hodel

A divorced, ex alcoholic piano bar musician whose family had died in a car crash is picked up by blonde Brinke Stevens, who collects art (and artists). He becomes happy and starts writing serious music again, but has to pay a price. Flashbacks show what happened to a writer and a famous hologram artist. It's the only episode in black and white.

## MORE WINGS

### THE CARPENTER (Republic, 87) D David Wellington, P Pierre Grise, S Doug Taylor

A woman cuts up her husband's expensive suit while suffering a nervous breakdown. In the mental hospital she has to share a room with a woman who keeps reciting "Knock On Wood". Her husband, a teacher who puts his classes to sleep and is having an affair with a student, takes her from the hospital directly to their new house, still being renovated. She dreams and seems to be having hallucinations. Wings Hauser, acting very restrained and quiet, is a carpenter who works in the middle of the night that the other workers don't know about. Although this movie (made in Quebec) could be seen as thoughtful, and even feminist at times- it's also part TOOLBOX MASSACRE (!), as Wings becomes the woman's secret protector, cutting off a would be rapist's arms with a chainsaw, crushing hands in a vice, and using a nail gun to pin somebody to the floor. The old fashioned Wings (a ghost?) goes on about what bad shape people are in today. While drilling a dead man's chest,



he exclaims, "See what I mean, soft!". **THE CAPENTER** is available in R and "unrated" versions but even in the unrated version, most of the violence is offscreen or pretty tame by today's standards. It's just another marketing ploy. Still, this tape is just odd enough to be worth watching.

**L.A. BOUNTY (IVE)** D Worth Keeter, P/S Michael W. Leighton, P/star Sybil Danning

As many of you know, Sybil Danning (Danninger), a former Austrian model, has been in all kinds of exploitation movies since the late 60s. After hitting a bit of a career low (acting for Chuck Vincent and Fred Olen Ray), she decided to produce her own project. Here, she emulates her successful fellow countryman Arnold Schwarzenegger, by playing the silent vengeful ex cop Ruger. In jeans, sunglasses and a black leather jacket, she lives in a trailer, smokes small cigars, and uses extremely large guns. Her evil rival is the fast talking, coke dealing, crazed, earring wearing killer artist Cavanagh, played by a laughing, out of control Wings Hauser. All his scenes were shot on one set (his studio/headquarters), where he rants ("Life and death, life and death, life IS death!") and kills, and paints a female model. This ludicrous movie has lots of car chases, unrealistic dreamlike flashbacks, boring rock music, a western style shootout, (conveniently staged at a real studio backlot), and an overlong Road Runner inspired end battle with lots of dynamite and the William Tell Overture! You just might like it.



## CHRISTOPHER LEE

*When I was a kid, Christopher Lee was THE horror movie star, he was the Frankenstein monster, the Mummy, Fu-Manchu, Rasputin, and of course Count Dracula. His international career peaked in 1974 with THE MAN WITH THE GOLDEN GUN and THE THREE MUSKETEERS, but he continues to act non-stop all over the world, often in obscure (or terrible) movies. It's hard to believe he's nearly 70. Lee already has over 30 credits since 1980. Here are just two of them.*

**HOUSE OF THE LONG SHADOWS (MGM/UA, 82)** D Peter Walker, S Mitchell Armstrong, P Golan/Globus

Every review seemed to condemn this all-star horror/mystery, for being cliché and old fashioned. Based on "Seven Keys To Baldpate" by Charlie Chan creator Earl Derr Biggers, the story had been filmed before under the original title in 1917, 25, and three times by RKO (in 1930, 35, and 47). I never saw any of them, never even heard of them, and was pleasantly surprised to finally see the only movie that will ever be made with Lee, Cushing, Price and John Carradine. A successful writer (Desi Arnaz Jr.) bets his agent (Richard Todd) that he can write a gothic horror novel in 24 hours in an old Welsh Baldpate Manor. The caretakers are Carradine, ("What are you doing He-ah!?!") and his daughter (!) Sheila Keith, a regular in Peter Walker movies, who sings. Cushing arrives "seeking shelter". He sounds very strange with a strong speech impediment. Price has the best dramatic entrance, "I have returned!". Lee shows up to purchase the house, empty since 1939. Many are killed, as the always changing plot about the murderous missing brother Roderick (who ate rats) unfolds. Cushing says, "We were going to fwee him!" Nothing is what it seems. There are too many false scares, but all the horror stars are great and in

top form, the music is good, some parts are funny, and Lee and Price have a memorable axe fight. The year this was made, Arnaz entered drug rehab. Now he promotes "Success Without Stress" programs.

**MURDER STORY (Academy, 89)** D Eddie Arno, Marcus Innocent, P Tom Reeve

This time Christopher Lee is the famous writer. He's Willard Hope author of "Bloodbath", and lives in Amsterdam. Tony (Bruce Boa), a young would-be novelist collects newspaper clippings for plot inspiration. Lee, with grey hair and black eyebrows, decides to help Tony investigate the real murder of a scientist. Even though he has a new girlfriend, Tony's mom thinks he's gay because he keeps talking about Hope. The conspiracy plot involves a feminist anti-porn demonstration, two men who resemble Orson Welles, and secret agents. Lee is fine in the sympathetic role, and his character is missed when he's killed off.

**GOODBYE NORMA JEAN (Neon 75)** P/D/S Larry Buchanan, S Lynn Shubert

"This is the way it was" claims the intro, and if Larry Buchanan says so you can believe every word. Former Hee Haw regular Misty Rowe stars as the young pre-star Marilyn Monroe. In 1942 she goes to see CITIZEN KANE. Her guardian throws her out, she works at a munition factory, is raped by a cop, becomes "Miss Whamo Amo" and is married in Mexico. She poses for scandalous pulp photos while men pay to watch through holes in a wall. At one session, she's bound and gagged. She gets raped several more times, but knows "I'm going somewhere!" and gets down on her knees for the head of "Rampant" Studios. She has flashbacks and visions of her crazy mother. A man showing stag films announces a snuff film will be next, "If you vomit your guts out, you still have to pay!". She demands a screen test, attempts suicide, and is taken under the wing of older star "Al James". After they finally have sex, he dies. It ends with her screen test. The sound is bad and the tapes jump in some places. Russ Meyer regular Stuart Lancaster has a role. Now famous producer, Debra Hill was the script supervisor! Buchanan's Monroe movie was hated by critics, but made money.

His long awaited sequel, **GOODNIGHT, SWEET MARILYN** has just been released (Off Hollywood video). Over an HOUR of the "new" movie (Marilyn's flashbacks from her death bed), is footage from **GOODBYE NORMA JEAN!!!** The new footage (all 30-some minutes of it) has a new actress as MM, TV's Lois Lane, Phyllis Coates as the ghost of her mother (!) and one time biker movie star Jeremy Slate as the friend who "took her life to save her". In other earthshaking Buchanan news, Unicorn Video has released the rare 1983 **DOWN ON US** (the very first feature reviewed in the first issue of this very magazine) as **BEYOND THE DOORS (!)**. If you didn't know, it shows how Nixon ordered a government assassin to kill Janis Joplin, Jimi Hendrix, and Jim Morrison. Unicorn is using a George Bernard Shaw quote, "Assassination is the extreme form of censorship" for publicity. Run, don't walk to your nearest video outlet!!

## JON MORITSUGU

*Moritsugu is a young (24) independent 16mm filmmaker from Hawaii who markets his own tapes. The first two titles (made while at Brown University) are on the same tape. VHS tapes are \$25. each (p.p.) from Moritsugu, 30 Highland St. #5, Pawtucket, R.I. 02860*

**DER ELVIS (87)**

This montage of new, old and altered footage shows Elvis as a disturbed facist and as Jesus Christ. It features details of his weird sex life, a list of drugs found in his body, and a family "incest chart". Elvis books are quoted, Elvis imitators are shown, fans are interviewed, and Elvis lyrics are translated into German. You get 23 minutes of hateful (but mostly real) info about the most famous singer ever and his laxatives, enemas, and guns. The use of other people's music (Blue Cheer, The Archies, Motorhead, Chrome...) gives **DER ELVIS** a special off kilter edge. This demented pseudo-documentary is fascinating and scary, a perfect short for people who are sick of (or can't understand) Elvis mania and for shocking devoted Elvis worshippers.



## SLEAZY RIDER THE FILM (88)

Two tough girls sell a kilo of pork sausage and make a hitchhiker sniff spray paint in this 23 minute black and white all female EASY RIDER take-off. Scenes in Shitville featuring the evil Cruella seem inspired by John Waters DESPERATE LIVING. Music, by Feedtime and Shockabilly includes a new version of "The Pusher". The original version of Jefferson Airplane's "3/5 Of A Mile In 10 Seconds" is disorienting, heard too slow, then too fast. SLEAZY RIDER includes part of the Karen Black in the graveyard scene from the original, other biker movie clips, and a bit of hard core sex footage. The sound editing is excellent.

**MY DEGENERATION- THE MOVIE (89)** D/S Jon Moritsugu, S Daryl Chin

In the grand tradition of BEYOND THE VALLEY OF THE DOLLS, LADIES AND GENTLEMEN, THE FABULOUS STAINS, DESPERATE TEENAGE LOVEDOLLS, (and LOVEDOLL SUPERSTAR), and ROCK AND ROLL MOBSTER GIRLS, MY DEGENERATION is the story of a female rock trio. The 70 minute feature shows how the group Bunny Love becomes the hit making Fetish by promoting the meat industry. Amanda Jones (Loryn Sotsky), the blonde bass player narrates, has visions of cottage cheese and canned peach halves, and falls in love with a (real) pigs head that thinks out loud. The group hits with "beef rock" and an LP "Meat Is Love" (on liver color vinyl). (MY DEGENERATION would make a good double bill with John Boorman's HAVING A WILD WEEKEND starring the Dave Clark Five). They appear on talk shows, star in a comic book, and bootlegs appear from Japan and Australia. The music (by Vomit Lunch, Government Issue and others) is great. The experimental techniques (dialogue loops, scratched film stock, negative scenes, crude animation...) are effective, and the humor is very on target, but it's sometimes hard to tell if out of focus scenes and tape jumps are on purpose or not. A free yellow flexi-disc of the theme song comes with the video tape.

**BEYOND DREAMS DOOR (VidAmerica, 89)** D/S Jay Woefel, P Dyrk Ashton

Benjamin Dobbs, a psych student whose parents are dead dreams about a non-existent younger brother, and a (topless) woman with a scary voice. Some of the best nightmare images are a light bulb exploding in slo motion, a balloon filled with blood, and a janitor with no hands who approaches and says "Shake". Benjamin writes down his dreams and shows them to his professor. Soon the man (and his house) disappear. "Nothing around here seems real! I can't feel anything!" There are zombies and a red demon/monster that mangles it's victims. A female doctor is decapitated. The score is somber and menacing. It's hard to follow all the changing fragments of this interesting movie, but I guess that's the point. I think Woefel could work wonders with a little bigger budget. Filmed at Ohio State University in Columbus.

**THE FERTILICHROME CHEERLEADER MASSACRE (Stimco, 89)** P/D/S Patric Shawn O'Neill, P Sam Albright

If you like slow science fiction with some good "trip" sequences, this black and white feature from Seattle might do the trick. It concerns a guard at a remote nuclear power station, usually out protecting the glowing orbs in the desert. He cooks a rabbit, snake and beer stew for diner. A mad scientist (in a smoking jacket) and his teen gang kidnap the guard's cheerleader daughter for "Fertilichrome" experiments that cause women to have one baby a month. Some of the sound effects are interesting, but the music made me pretty sleepy. VHS copies are available for \$20 from Stinco Int., PO Box 95172, Seattle, Washington, 98145

## MORE TEXAS

**NAIL GUN MASSACRE (Magnum, 85)** P/D/S Terry Loftin, D Bill Leslie

Here's some more dumb sex and violence from Texas. A rural killer in combat gear (looking kinda like THE EXTERMINATOR) uses a nail gun with a big yellow power pac and talks with a deep echoed voice, spouting corny Freddy Kruger style lines. We're set up to think that the killer is a woman who works

## CENTURIES OF EVIL HAVE JUST AWAKENED



at a lumberyard, on a vengeance spree after an (offscreen) gang rape. It turns out to be her brother Bubba, even though the killer had a female body. Lots of people are killed and found with nails sticking out of their bodies. The sheriff figures, "Some guy went plumb loco with a hammer and a box of nails!" After a bunch of young people working on an old house are slaughtered, the rest of them still stay there. A couple have sex against a tree and the guy is shot during orgasm. One guy cuts off his own hand with a chainsaw after being nailed. Some editing would have helped a lot. Actor and acting teacher Adam Roarke is thanked at the end.

**TABLOID (Tapeworm, 85)** D/S Bret McCormick, Matt Shafton, Glen Coburn

Aliens invade an aerobics class before the credits role in this three story spoof illustrating outrageous stories that might be found in a tabloid newspaper. A backwoods guy in a pick up truck buys some bad pot and decides to kill the dealer. There's a lot of hillbilly humor and shootin', then a baby is born with a beard. A guy in a bar reads about it in the paper. An old man emerges from a graveyard and goes to his son's house. He invites other (dead) couples over for a barbecue. In the last (overly long) segment, a Weatherman predicts tornadoes and a killer vacuum cleaner destroys a town. The highlight is a whoopee cushion scene. Filmed in Fort Worth. The guy who sent me this tape also sent one labeled OZONE, which was blank.

**THE ABOMINATION (DMP, 85)** P/D Max Raven, P Matt Devlen, S Bando Glutz

THE ABOMINATION is a very ambitious bloody, hungry monster-in-a kitchen movie, probably inspired by watching LITTLE SHOP OF HORRORS and maybe RETURN OF THE ALIENS. Cody keeps waking up and screaming over and over. Scenes from this film are repeated over and over. His narration is pretty relentless as he walks around in dark sunglasses killing people to feed his laughable monsters, "It's the abomination! I must get him food! Demon from Hell! You are the horror from Babylon, Mother!..." His sick mom watches a TV evangelist, Brother Fogg. She puts her hands on the TV and coughs up a tumor. There's a chainsaw decapitation, slit throats, hands bit off, an exorcism, a cat in a toilet and good ole fart humor.



**MAUSELEUM** (Embassy, 82) D Robert Barich, Jerry Zimmermar, Michael Franzese

**EVIL SPAWN** star Bobbie Bresee made her debut in this equally ridiculous and fun low budget horror movie about a family curse. Her rich husband is Marjoe Gortner. Blonde Bresee, who has the widest mouth in showbiz, make's a car blow up, an art dealer float, and her aunt's chest rip open, and in the film's most outrageous scene, her toothy killer breasts attack Marjoe! Other highlights are Bresee's nude and topless scenes and when she dances to disco music with her ex evangelist co-star. Her eyes glow green and sometimes she turns into a monster with a scary voice. Lawanda Page (Aunt Esther on **SANFORD AND SON**) is Elsie the maid. When she sees mysterious green smoke, she says, "No more grievin', I'm leavin'!" A weird Mexican gardener spends his time reading and sleeping. Bits of dialogue were badly edited in, some parts make no sense at all, and if you love flashbacks (and who out there doesn't!) **MAUSELEUM** has pointless flashbacks of nearly everything we've already seen. Whose flashbacks they are, I don't know. The music is pretty good, but the love song at the end is a bit much. Someday in the 21st Century, people will crowd into a shopping mall 12 plex revival theatre for a midnight special tribute to Bresee, a double bill of **EVIL SPAWN** and **MAUSELEUM**.

**INVASION EARTH - THE ALIENS ARE HERE!** (New World, 87) D George Maitland, P Max. J. Rosenberg, S Miller Drake

Here's another project lost in the shuffle from the dying New World company with a misleading video box. **INVASION EARTH** is a mixture of new scenes and endless, great film clips from dozens of 50s and 60s science fiction movies. The clever, disorienting opening has people in a theatre watching **THE BLOB** with people in a theatre watching **DAUGHTER OF HORROR**. Mel Welles, acting pretty much like Gravis in **LITTLE SHOP OF HORRORS** is seen as the manager of the theatre, but it's invaded by bug-men aliens with a brain/head leader and he becomes a bug man. They zap the projectionist, discus Plan 9 and start editing and showing alien and monster film clips. They use pods to replace people, who end up tied up in their underwear behind the screen. Meanwhile some kids sneak around trying to stop the invasion and we're subjected to some pretty forced humor and treated to great clips from big hits like **WAR OF THE WORLDS**, **THEM** and **THE THING**, and cheapo faves like **BRAIN FROM PLANET AROUS**, **INVASION OF THE SAUCERMEN**, and **THE GIANT CLAW**. You get random scenes by Harryhausen, Corman, Bert I. Gordon... Near the end the clips get better and the editing gets faster. The parts from **THE CRAWLING EYE** and **FIEND WITHOUT A FACE** are amazing. I forgot how bloody and squishy those flying brains with spinal cords were! Producer Rosenberg used to co-run the British Amicus company and must have had the connections to clear all these clips.

**WONDERWALL** (Studio, 68) D Joe Massot, P Andrew Braunsberg, S E. Cain

Most Americans only know of this movie because of the George Harrison Apple label soundtrack, the very first "solo" album by one of The Beatles. Some of the ahead of it's time music is pretty great, with interesting piano, guitar and mellotron sounds plus sitar music by Northern Indian musicians. The late Jack MacGowan, best known as the Prof. in Polanski's **FEARLESS VAMPIRE KILLERS**, stars as an absent minded professor, disturbed by the music from the apartment next door. This very 60s movie is about literally breaking down the walls. The Professor becomes obsessed with the wild things happening next door, calls in sick and starts staring through a hole in the wall. Soon he's removing bricks, tearing a hole in the ceiling and imagines that the wall is glass. He sees models posing, bubbles, people smoking bongos, sex, and The Fool, a fashion conscious group sponsored by The Beatles. At one point he sees Birkin, who was known at the time for **BLOW UP**, as a mermaid under a microscope. Mounted (cartoon) butterflies escape. He also sees some negative aspects of the hip set (unwanted pregnancy, an OD). The director tries to be surreal, but **WONDERWALL** is often more like British slapstick, or just plain boring, especially during long scenes of unheard dialogue. I guess it's a good timepiece for the "swinging London" fashions. You're probably better off looking for an import copy of the soundtrack.

**THE ZODIAC KILLER** (Academy, 71) P/D Tom Hanson, S Manny Cordoza, Sam Cantrell

An intro claims this film is "based on real facts" and takes place in San Francisco in 1969. A narrator warns us that "Somebody sitting next to you or

behind you has killed!". We're introduced to a man who could be the famous Zodiac killer. Grover is a balding truck driver who brags about scoring, and sells dope on the side. At night he puts on an outrageous toupee and pretends to be a rich businessman at a bar. Jerry (Hal Reed) is a mailman who raises rabbits. He talks to them and when one dies he cries. He's a nice, handsome, friendly mass murderer. He shoots a couple, he kills a woman (she was serving rabbit stew), he puts on a black hood, ties up a sunbather and stabs her repeatedly. He kills an old woman with a tire, shoots a cab driver, stabs a man and cuts off his ear, and shuts a car hood on a woman and jumps up and down on it. Jerry kills a lot of people (while jazz drums are heard), and calls the police and leaves obvious clues everywhere. Voices speak to him and he rants at home- "Atlantis shall rise again! I am the super zodiac!" In Australia this rare feature was shown as part of a "turkey" series. There are some bad reaction shots, a microphone shadow is visible, and there's a funny scenes with a man in a wheelchair rolling down a hill, but **THE ZODIAC KILLER** is actually pretty disturbing and effective, with more bodies than a **FRIDAY THE 13th** movie. The anti-female dialogue is surprisingly hateful. Even comedian Doodles Weaver (!) delivers a woman hating speech, ending with "I like them plump and juicy and dumb!". The people behind this movie also made **THE HELLCATS** in 68. This tape also has a trailer for **DELIRIUM**, about a Nam vet killer.

**STUDENT CONFIDENTIAL** (Media, 87) P/D/S/editor/music/star Richard Horian

It can be fascinating to watch movies where one person does it all. It's bad enough (and all too common) when a first time director also writes and stars, but its rare to find somebody to take on all the jobs that Richard Horian does here. Doing it all guarantees obsessive, off the wall filmmaking. To introduce the characters, the camera (cinematography is one of the few jobs Horian didn't attempt) swoops all over the place showing us the home lives of four Midvale high school students. Johnny (Kirk Douglas' youngest son Eric, also in **TOMBOY**) is the working class kid, whose slob father yells "you're gonna be a CPA!". Joseph (Michael Jackson's brother Marlon) is a computer whiz living with his mother. Elaine is a seductive would be actress and Susan is gorgeous but shy blonde with a bad facial scar. Horian is Mr. Drake, a serious, bearded workaholic millionaire who drops out of the business world to become the schools new counselor. His ungrateful wife, who calls him "a machine", is having an affair and he has nightmares with an old lady strangling him. Horian/Drake, in what has to be an at least part-autobiographical role talks endlessly, giving himself lots of stilted dialogue, and sometimes seems like Data on **STAR TREK**. When things get slow, he adds nude scenes of his wife and Susan. Ronce Blakley (**NIGHTMARE ON ELM ST.**) is his admiring secretary. I would guess that Horian is a fan of the old **NAKED CITY** series and maybe caught a few choice Afterschool Specials before making **STUDENT CONFIDENTIAL**. The kid's problems inspire him- he encourages them, shocks them, yells at them, forces them to face their faults and manages to put all the troubled students on the right path. He pays for the shy, friendless blonde to have a new hair style, which awkwardly covers her scar, and all of a sudden everybody wants to know her. The end is a classic- Elaine and her new friend Susan flee some phoney producers who try to start an orgy. A severely depressed Mr. Drake is attacked by a street gang. "I want to go out fighting! I want you to kill me!!" All four kids miraculously merge in the same bad neighborhood, help their benefactor home, then stop him from committing suicide! You've never seen a movie quite like this. It took a company like Troma to release it to theatres, but now it can be used to enrich your life at home.

**THAT'S ELEMENTARY** (Lioness/Dragon, 88) P/D/cine.ed. Thomas E. Liebe

This 30 minute comedy short was made by and for Sherlock Holmes fans. A purposely deadpan lady introduces and shows "four undiscovered (16mm) Holmes films". The first is a chapter of a 1914 Biograph Holmes serial, complete with title cards and organ music. It's followed by Holmes and Watson as a singing and dancing vaudeville team, then a color scene from "The Good The Bad, and The Elementary", an Eastwood/Holmes western. The last segment features a singing and dancing Fred Astaire/Holmes. **ELEMENTARY** was written and performed by "The Friends of Bogie's at Baker Street", a comedy troupe that performs at "Sherlockian" functions. It's followed by a short that claims Watson actually wrote in prose. It shows a close-up of a hand writing while a voice recites The Night Before Christmas with new words. VHS or Beta copies are available for \$30 (plus \$3 postage) from Liebe, at 212 W 91st St. Rm. 720, New York, NY 10024.



# THE TOP 40 BUSIEST ACTORS IN SHOW BIZ

A year ago, in the first issue of *PSYCHOTRONIC VIDEO*, we listed 28 actors who had more than a dozen feature credits from 1985 to 87. Here is an expanded update, listing 40 stars and character actors who have 10 or more feature credits for 1987 to 89. The number after each name (first printed in *Variety*) includes English language theatrical releases, direct to video releases, and made for TV movies. Many TV movies are released on tape (and/or theatrically in other countries) and most people don't understand or care about the difference between theatrical and direct to video releases. It's all product and it all adds up. Most of these overexposed people are American, 5 are English and 3 are European. None of the only 7 females on the list are in major studio/big budget features. In fact, if it wasn't for low budget exploitation movies and a major production fallout from the porno industry, there wouldn't be any women on the top 40 list. The busiest actress in "major" releases is Whoopi Goldberg (8). It's also interesting to note how many of the men on the list must have to shop in big and tall clothing stores. Some of the names that nearly made the top 40 are Gene Hackman, Charlie and Martin Sheen, Raul Julia, Jim Belushi, Danny Aiello, Treat Williams, John Savage, Ginger Lynn (Allen), Karen Black (see PV#1), and Wings Hauser (see PV #3). Here are 40 personalities you'll have the hardest time avoiding.

- DAVID CARRADINE (19) THE #1 U.S. Male actor, Carradine deserves a marathon two part feature. See page 28.
- DONALD PLEASANCE (19) The British star of stage, screen and HALLOWEEN movies, Pleasance works in Italy (and South Africa) a lot, often for Cannon (now Pathe/ 21st Century) and in TV movies. Recent titles include NOSFERATU IN VENICE, THE HOUSE OF USHER, BURIED ALIVE, and PAGANINI HORROR. He must have constant jet lag. Pleasance has slowed down just a little bit since he turned 70.
- LINNEA QUIGLEY (19) While some of you will say, "Who?!", the rest know that this 5'2" L.A. based, bleached blonde actress from Iowa has worked non-stop in exploitation movies since 1979, and she still plays teens. After a slow period when she worked as a cocktail waitress, her career got a boost in 83 when she appeared in *Oui* and *Gallery* magazines. This cheerful low budget phenomena just produced some of her own features, has a fan club and recently announced that she had changed her name to just Linne'a. She's been in everything from a Close-Up toothpaste commercial to Cheech and Chong movies, Charles Band's FAIRY TALES (79), choice obscurities like PSYCHO FROM TEXAS and THE BLACK ROOM (both 82), RETURN OF THE LIVING DEAD (85), NIGHT OF THE DEMONS (88), and many video releases directed by David DeCoteau.



Linne'a

- TROY DONAHUE (18) Once called "the male Jayne Mansfield" and the "replacement" for Troy Donahue at Warner Brothers, 6'2" Donahue's career took a strange turn a while after playing Charles Manson in LOVE THRILL MURDERS (SWEET SAVIOR) in 71. Half of his recent films were by ex-porn directors. He co-starred with Georgina Spelvin in BAD BLOOD, is in John Waters' CRY BABY and is in S.O.S. with Adam West, filmed in The U.S.S.R.!
- WILLIAM SMITH (18) A favorite big tough guy drive-in star since 70s hits like THE LOSERS, INVASION OF THE BEE GIRLS and GRAVE OF THE VAMPIRE, Smith, now bald, has recently starred in ACTION U.S.A. and MEMORIAL VALLEY MASSACRE (both with Cameron Mitchell), EVIL ALTER and L.A. VICE.
- NED BEATTY (16) Recently in Roger Corman Concorde nonsense like PURPLE PEOPLE EATER and TIME TRACKERS, Beatty hosted FOR ADULTS ONLY!, a cable documentary featuring David F. Friedman, and will be in CAPTAIN AMERICA for 21st Century.
- RUTH COLLINS (15) This blonde '87 Penthouse Pet Of The Year and former National Lampoon covergirl is a Manhattan nightclub scenemaker who works a lot for directors Roberta Findlay and Chuck Vincent. Her releases include DOOM ASYLUM, EXQUISITE CORPSES, HEAVEN BECOMES HELL and TIN STAR VOID, a science fiction western. New York area TV viewers see her every day on Palmer Video spots. On a recent Current Affair TV show, she was presented as "Queen Of The Bs" and cried about not being paid for some of her work.
- JOHN RHYS-DAVIES (15) This bearded British character actor reminds me of a meaner Sebastian Cabot (Mr. French on Family Affair). Best known for the first and third RAIDERS... movies, he's done TV movies, bad Cannon movies, WAXWORK and TUSKS.
- MICHELLE BAUER (14) Once known as Pia Snow (what a great name!) in porn movies like the cult hit CAFE FLESH, BAD GIRLS and SHANNON (co-starring with a transsexual), she switched to R rated films (before the better known Traci Lords and Ginger Lynn). Michelle has been in lots of movies by Fred Olen Ray and David DeCoteau, (sometimes as Michelle McClennan). It all started when she was the July, 81 Penthouse Pet Of The Month. Recent titles include NIGHT OF THE LIVING BABES, WILD MAN and ASSAULT OF THE PARTY NERDS.
- M. EMMET WALSH (13) In features since MIDNIGHT COWBOY, Walsh didn't receive much attention until he played the yellow-suited detective in BLOOD SIMPLE. A wide range of recent titles include THE MIGHTY QUINN and Robert Redford's THE MILAGRO BEANFIELD WAR, SUNDOWN, a vampire western with David Carradine, and RED SCORPION, dropped by its original distributor because it was filmed in South Africa.
- LINDA BLAIR (12) A household name since she was 14, her major studio career ended with ROLLER BOOGIE (79). Her low budget exploitation career really took off after she posed for *Oui* magazine in 82. The original pea soup spewer will not be in the new EXORCIST 1990, but is the busiest famous actress (and Oscar nominee) working today. Watch for GROTESQUE, with Tab Hunter, BEDROOM EYES II, with Wings Hauser, and the Korean backed SILENT ASSASSINS. She's also been in at least three movies with Ruth Buzzi.
- GEORGE KENNEDY (12) 6'4" Kennedy works all over the world and in TV movies, and hasn't slowed down now that he's a regular on DALLAS. His many recent projects include THE TERROR WITHIN, NIGHTMARE AT NOON, UNINVITED, and ESMERELDA AT BAY, his first for director Jesse Franco.
- ROBERT LOGGIA (12) After PRIZZI'S HONOR, Loggia has been in demand, appearing in everything from BIG to William Lustig's RELENTLESS, and S.P.O.O.K.S. He also has his own series, MANCUSO, F.B.I.
- RANDY QUAID (12) Known for playing LBJ on TV, 6'5" Quaid was once going to play Zippy The Pinhead. Some of his more bizarre recent features were OUT COLD and PARENTS. His more famous brother Dennis is not Jerry Lee Lewis' favorite actor.
- OLIVER REED (12) Once a contract player for the Hammer studios (CURSE OF THE WEREWOLF...) and later a regular in Ken Russell movies (THE DEVILS...), this tattooed hard drinking wildman was great in THE ADVENTURES OF BARON MUNCHHAUSEN, but has spent most of his acting time recently in bad Cannon productions filmed in South Africa.
- FERNANDO REY (12) The Spanish Rey, once a regular in Louis Bunuel



films, and best known to Americans for **THE FRENCH CONNECTION**, is working even more now that's he's 75. Some recent titles are **STAR KNIGHT** with Harvey Keitel and **ANGEL OF DEATH** directed by Jesse Franco.

- **RICHARD ROUNDTREE** (12) It's been a while since the **SHAFT** movies, and Roundtree seems to be stuck playing cops. He works often in Italy (**MIAMI COPS I and II**, **PERMANENT JUSTICE...**) and was in **MANIAC COP** and **ANGEL III**. His first ever film role was in **WHAT DO YOU SAY TO A NAKED LADY?**

- **FRANK STALLONE** (12) For every movie multimillionaire Sly makes, his younger Scientologist brother appears in 5. He was good in **BARFLY**, interesting in **HEART OF MIDNIGHT**, and also has been spending a lot of time filming in South Africa. He started out doing music for his brother's movies.

- **BO SVENSON** (12) The most famous action star from Goteborg, Sweden, 6'5" Bo was once known for starring in **WALKING TALL** sequels. Now he works all over the world in things like **DEEP SPACE**, **THUNDER WARRIOR II**, **BEYOND THE DOOR II**, and **CURSE II**.

- **RIP TORN** (12) After being sued by Whoopi Goldberg (he directed her in **THE TELEPHONE**), Torn was in **COLD FEET**, William Lustig's **HIT LIST**, and a lot of TV movies. Remember him for **PAYDAY** (73).



*Linda Blair*

- **ROBERT VAUGHN** (12) Vaughn's career has gotten pretty strange. He does hour long TV commercials disguised as talk shows for the Helsinki Formula Baldness Remedy, has been in **CHUD II**, **BURIED ALIVE**, and **TRANSYLVANIA TWIST**, a bunch of movies filmed in South Africa (and a couple in Japan), and played Hitler in **THAT'S ADEQUATE** (a comedy).

- **BRIAN DENNEHY** (11) Besides **COCOON** movies, Dennehy is always welcome in movies like **FX** and **BEST SELLER**. In Italy he just did **INDIGO**, directed by the famous "Anthony Dawson". His daughter Elizabeth is on **THE GUIDING LIGHT** soap opera.

- **CHARLES DURNING** (11) After playing Pope John on TV, Durning was in the pretty great **COP**, the still unreleased Brooke Shields **BRENDA STARR** movie, and will be seen in Abel Ferrara's **CAT CHASER** and **NO CAUSE FOR ALARM**.

- **ELLIOTT GOULD** (11) Gould does weight loss ads, has been working in Italy and Germany lately, and recent US products include **INSIDE OUT** (as an agoraphobic), **THE TELEPHONE**, and **THE BIG PICTURE**, and don't forget the **DRUG FREE KIDS** video. His (drug free?) son Jason (with Barbara Streisand) has been in a few lately too.

- **ELIZABETH KAITAN** (11) Another blonde video star, (not to be confused with Tawny Kitaen), Kaitan started in show biz as the model for early Troma movie posters (**BLOODSUCKING FREAKS**, **SPLATTER UNIVERSITY...**). Now she acts in features like **SILENT MADNESS**, **ROLLERBLADE WARRIORS**, **SAVAGE DAWN**, **DR. ALIEN**, **NECROMANCER...**

- **KEVIN MCCARTHY** (11) The **INVASION OF THE BODY SNATCHERS** star has been in most Joe Dante movies, **FAST FOOD** (with Jim Varney), **UHF** (with Weird Al Yankovic), lots of TV movies, and a few features shot in South Africa.

- **ERNEST BORGNINE** (10) Since the **AIRWOLF** series, Borgnine has worked a lot in Italy, some in S. Africa, was in **LASER MISSION** with Bruce Lee's son Brandon, Paul Morrissey's **SPIKE OF BENSONHURST**, **DER SCHATZINEL**, a science fiction movie with Anthony Quinn, and a series of **DIRTY DOZEN** TV movies. His wife Toya still markets skin care products.

- **GIANCARLO GIANNINI** (10) Made famous by Lina Wertmuller films, this Italian star was in Coppola's **NEW YORK**

**STORIES** segment, **BLOOD RED** and **THE DARK EVIL**.

- **JOHN HEARD** (10) An actor who's too good for most of the movies he's been in lately (**THE SEVENTH SIGN**, **BIG**, **THE TELEPHONE**, **BEACHES...**), his most bizarre recent role was in Shirley MacLaine's **OUT ON A LIMB**. He was once married to Margot Kidder for 6 weeks.

- **YAPHET KOTTO** (10) **ALIEN** star Kotto played Mr. Big in **LIVE AND LET DIE**, Idi Amin in **RAID ON ENTEBEE**, and was recently in **MIDNIGHT RUN**, **PRETTYKILL**, **JIGSAW MURDERS**, and **FROM A WHISPER TO A SCREAM**. His nephew Ken Sagoes was in **NIGHTMARE ON ELM ST. 3 and 4**.

- **CAMERON MITCHELL** (10) Mitchell's best recent release was **OFFSPRING**, but you can find him in **NINJA NIGHTMARE**, **EASY KILL**, **RAGE TO KILL**, **TERROR IN BEVERLY HILLS**, **SWIFT JUSTICE**, **CODE NAME VENGEANCE**, **HOLLYWOOD COP...** A star who's been working all over the globe since the 50s, he just did a bunch in South Africa. His son John Cameron Mitchell acts now too.

- **CHRISTOPHER NEAME** (10) A British actor once in Hammer films (**LUST FOR A VAMPIRE**, **DRACULA A.D. 1972**), recently he's been in **D.O.A.** and **STEEL DAWN**.

- **MICHAEL J. POLLARD** (10) Although he now appears in low budget projects like **SLEEPAWAY CAMP III** and John Russo's **THE AWAKENING**, the elflike **BONNIE AND CLYDE** star was also recently in **SCROOGED** and will be in **DICK TRACY**.

- **JASON ROBARDS** (10) Robards is in a lot of TV movies, is an AT&T spokesman, was a highlight of Ron Howard's **PARENTHOOD**, and will be in Bill Murray's **QUICK CHANGE**. Most people today know him for **THE DAY AFTER**. His son Sam (with Lauren Bacall) also acts in films (**CASUALTIES OF WAR...**).

- **TOM SKERRITT** (10) Despite terrible movies like **POLTERGEIST III** and **BIG MAN ON CAMPUS**, Skerritt keeps working. He was even in **THE PARENT TRAP II**.

- **BRINKE STEVENS** (10) Probably the best actress of the new video startlets and another regular in Fred Olen Ray and David DeCoteau movies, Stevens often is cast with Linnea. She was Evila, the mascot and covergirl of Forry Ackerman's short lived **Monsterland** magazine during the mid 80s. Her first role was in **SLUMBERPARTY MASSACRE**. Recently she's been in some interesting "underground" features (**DARK ROMANCES**, **SHADOWS IN THE CITY...**) and a pair of Filmfax magazine video releases.

- **DEAN STOCKWELL** (10) Not only did he make a major comeback and receive an Oscar nomination (for **MARRIED TO THE MOB**), but he's in a new time travel series, **QUANTUM LEAP**. He's worked recently in Brazil, Canada, and Australia, and is in Dennis Hopper's delayed **BACKTRACK**. His brother Guy

is in the new Jorodowsky film, **SANTE SANGRE**.

- **RAY WALSTON** (10) My Favorite Martian is now a character actor in his 70s. He did several recent films in Spain, after livening up a series of American teen comedies (**FAST TIMES AT RIDEGEMONT HIGH...**). Watch for him in **SKY PATROL** and **BLOOD SALVAGE**.

- **DAVID WARNER** (10) The British star of **MORGAN!** now seems to be mostly wasted as a horror regular in **MY BEST FRIEND'S A VAMPIRE**, **WAXWORK**, **S.P.O.O.K.S.**, **PULSE POUNDERS**, and **FRANKENSTEIN** (for British TV).

- **DAWN WILDSMITH** (10) Although the majority of her roles are in her prolific husband Fred Olen Ray's movies, she was in **IT'S ALIVE III**, **SURF NAZI'S MUST DIE**, **TERMINAL FORCE...** She once acted as Donna Shock, which is easier to remember.



*Michelle Bauer*





We've got lots of good stuff to read (as our education president would say) this issue. Things are looking good for PSYCHOTRONIC bookshelves.

## **PANDEMONIUM #3- FREAKS, MAGICIANS & MOVIE STARS** ISSUE (\$15- in USA) Jack Stevenson

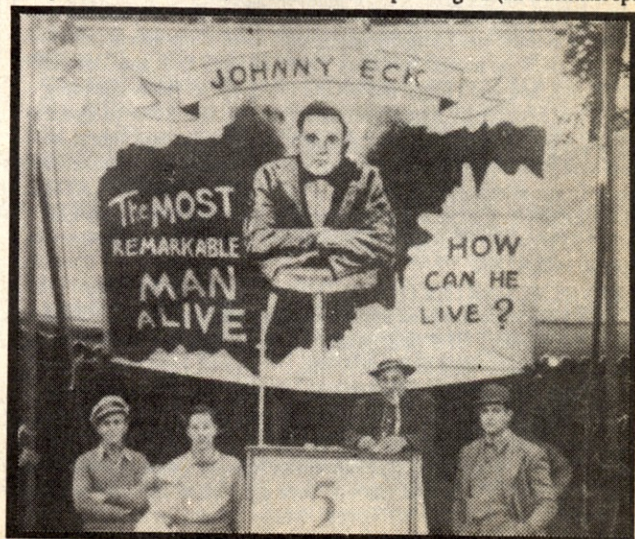
Pandemonium #3, an approx. 100 page book-style magazine is a must for fans of John Waters, George Kuchar, FREAKS, the city of Baltimore, and underground films in general. By far the biggest and best issue of Pandemonium so far, it's packed with incredible rare photos and revealing interviews. John Waters, Mary Vivian Pearce, Jean Hill, Mink Stole, and regular Waters bit part player George Stover (who has edited Black Oracle then Cinemascope magazine since 1969) are interviewed in more detail than you'll find anywhere else. Other interviews are with Kenneth Anger, Warhol star Ondine, LAST EXIT TO BROOKLYN writer Herbert Selby Jr. (when are they gonna release the movie!?), and documentary filmmaker Frederick Wiseman (TITICUT FOLLIES). Interviews with the Bronx born directors George and Mike Kuchar could have been a whole book. As interesting as all this is, one section of this issue alone makes it worth the price. It's about Johnny Eck (Eckard), once billed as "The Half Boy" or "The Most Remarkable Man Alive!" The Eck section was originally planned as a whole book. Two guys in Baltimore interviewed him and amassed an incredible collection of photos. Pictures show Johnny, with his full size twin brother at various stages of their incredible long lives, and as stars of a shocking saw-a-man in half stage illusion. There are rare advertisements, lobby cards, and behind the scenes photos from FREAKS, the R. Crumb cover for the planned book, and a Ripley Believe It Not strip. An amazing staged still shows Johnny posing as a car accident victim. Other photos reveal another Eck film credit, in a bizarre costume as a bird creature in TARZAN THE APE MAN (32). There's even a brief autobiography typed by Eck himself - "On a hot summer night, some years ago during a violent thunder storm, in the second-floor bedroom of a red-brick row house there would occur an event that would shock the neighborhood..." Incredibly, Eck still lives in Baltimore (in his 80s), even though he was robbed and beaten in his home in 88. Truly Inspirational. Pandemonium Publisher/co-editor Jack Stevenson also found time in 89 to present the American Teenage Trash Propaganda Film Show, (a series of educational shorts) all over northern Europe. Pandemonium Copies should be ordered from Stevenson, 171 Auburn St., Apt. #11, Cambridge, MA 02139

## **INTERVIEWS WITH B SCIENCE FICTION AND HORROR MOVIE** **MAKERS (McFarland, \$29.95) Tom Weaver**

This hardbound book collects interviews with 29 PSYCHOTRONIC movie people who worked primarily during the 50s and 60s. It's a perfect book for people (like me) who think the best part of magazines like Fangoria, Starlog and Filmfax are the "golden age of trash" interviews. Weaver's book is actually a best-of collection of interviews he did for those magazines during a five year period. You get insightful talks with actresses (Beverly Garland, Gloria Talbot and Susan Cabot, conducted less than a year before she was murdered), actors (John Agar, Robert Clarke, Anthony Eisley, Paul Marco, Mel Welles), producers (Samuel Z. Arkoff, Gene Corman, Harry J. Essex, Richard Gordon, Jack Harris...), directors (Edward Bernds, Richard Cunha, Lee Sholem, Del Tenney...) and even some scriptwriters, special effects experts, and make-up men. It's fun to read about the absurd working conditions people endured to bring us classics like THE HORROR OF PARTY BEACH, THE CRAWLING HAND, LADY FRANKENSTEIN, THE MUMMY AND THE CURSE OF THE JACKAL, and SUPERMAN AND THE MOLE MEN. Some of the best illustrations are funny behind the scenes shots, printed for the first time. One photo shows Allan Nixon, Vampira, Tor Johnson, Stephin Fetchit, Bela Lugosi Jr., Paul Marco, and Dolores Fuller all smiling on stage for a Bela Lugosi testimonial benefit! The price is high, but worth it for you B (some would say Z) movie fanatics out there. A second volume would be welcome.

## **COLOR COLLECTORS GUIDE #1 (Archival Photography, \$7.95)** Robert Brosch

Even if you have an extensive (and expensive) personal collection of original movie print material, I guarantee you've never even seen many of the rarities in this extremely high quality publication. COLOR COLLECTORS GUIDE is the ultimate one stop visual history of horror and science fiction movies and is worth staring at intently for hours. The countless photos, frame blow-ups, and poster and lobby card reproductions range from 1925 (PHANTOM OF THE OPERA) to A.I.P. and Hammer films of the early sixties. Some of them are foreign (Belgian posters are often the best). 50 of the 84 pages are in beautiful full color! Whole pages of frame blow-ups from SHE, CHANDU THE MAGICIAN, DEAD OF NIGHT, FIEND WITHOUT A FACE, INVASION OF THE SAUCERMEN and others reveal all kinds of fascinating things. There's even a frame blow up of a hand holding a photo of Tor Johnson with hair (!), before his character was lobotomized in THE BLACK SLEEP. Color lobby card sets are displayed from FREAKS, most Universal horror classics, THE THING, RODAN, even SH! THE OCTOPUS! and ROBOT MONSTER. While some films are represented by one card, other complete sets are shown. Brosch describes the color section as "A Louvre of labor by a once inspired old Famous Monsters Of Filmland fan who took the whole hobby a little too over-zealously" (FJA wrote the intro), writes about collecting, and editorializes against today's prohibitive high prices. People really pay thousands of dollars for one rare 30s lobby card or poster. I sincerely hope this publication sells well, because Brosch is planning #2 (all Cinemascope





issue), #3 (Ray Harryhausen), and #4 (Science Fiction Pulp). Is it too much to hope that someday in the future, similar quality publications will chronicle juvenile delinquent movies? Adults only movies!? Meanwhile, see Shake Books reviews below for some steps in the right direction. You can order copies (\$10 in the USA) from Brosch at Archival Photography, 14845 Anne St, Allen Park, Michigan 48101

**INVASION OF THE SCREAM QUEENS** (Mondo Press, \$11.95) Bill George and Donald Farmer

Here's 100 pages of sex, blood and interviews. It's a look at the most prolific stars and creators of today's (mostly direct to video) releases we all know and love so much (see Top 40 Actors article)- plus some added attractions. Basically it's a pretty self serving project (in the long and proud tradition of exploitation movies). Linnea Quigley writes the intro, is interviewed by her frequent director David DeCoteau, then she interviews him. Brinke Stevens is interviewed, then interviews Michelle Bauer while Linnea helps. Fred Olen Ray, who directs all of them is interviewed. The other busy 80s vid stars here are Ruth Collins and Elizabeth Kaitan. Other ladies interviewed range from the expected (Caroline Munroe and Mary Woronov) to the more surprising and welcome: Lynn Lowry (THEY CAME FROM WITHIN...), Cheryl "Rainbeax" Smith (LEMORA..., an interview first?!), and Janus Blyth (Ruby in THE HILLS HAVE EYES!). Camille Keaton (I SPIT ON YOUR GRAVE), Susanne Severeid (HOWLING VI) and Virginia Wetherell (CLOCKWORK ORANGE) are also interviewed. All- photo sections are called "Splatter Sisters" "Continental Scream Queens" and "Future Scream Queens". Farmer also wrote a section on European torture movies that go beyond the campy sadism of the Ilsa movies. Most of the actresses are shown in bathing suit or in topless shots, but the real lookers are the lesser known (and naked) Frances Raines and Pamela Gilbert. Editor Donald Farmer published the excellent Splatter Times newspaper, runs the mail order Mondo Video (of Tennessee) and was the sole creator of CANNIBAL HOOKERS, DEMON QUEEN and SCREAM DREAM. Bill George writes for many movie magazines and wrote the haphazard Eroticism In The Fantasy Cinema book. He also wrote the screenplay for TAN-TALIZER, a (surprise!) DeCoteau, Quigley and Stevens project. SCREAM QUEENS can be ordered from Mondo Press, 154 Big Spring Cir., Cookeville, TN 38501



**Tor and John Carradine (from INTERVIEWS WITH B SCIENCE FICTION AND HORROR MOVIE MAKERS)**



**Tor Johnson with hair!!! (from COLOR COLLECTORS GUIDE #1)**

**THE TABLOID POSTER BOOK, 1959-69** (Shake, \$5) Alan Betrock

Betrock, the founding editor of New York Rocker and author of The Girl Groups and I Was A Teenage Juvenile Delinquent Rock 'N' Roll Horror Beach Party Movie Book self publishes these great newspaper format cultural history publications every once in a while. This one is 32 pages of full size reproductions of scandal paper covers. "Man Gives Birth To A Baby!" (Midnight) "Teenage Girl Changes Her Sex - - Twice!" (National Informer), and "Strangled With Her Own Panties!" (Inside News) are some of the headlines. Star confession covers feature Marilyn, Jayne, and Marnie, Errol Flynn, Sophia Loren, Ann Margaret, Elke Sommer and Joey Heatherton. Castro and The Beatles show up too. It would be great to own the originals like Betrock does, but you don't - and the covers are suitable for framing.

**CULT EXPLOITATION MOVIE POSTERS, 1940-73** (Shake, \$5) Alan Betrock

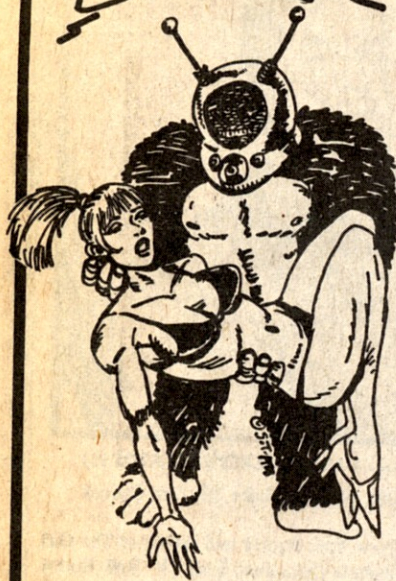
The best buy of the two new Shake publications, this one is a PSYCHOTRONIC must have item. 19 rare posters are reproduced one to a page. Other pages are packed with smaller reproductions of posters, pressbook and newspaper ads. I've never seen most of these and you probably haven't either. There's a Chesty Morgan, DOUBLE AGENT 73 calendar/ad, posters from stripper movies (NAUGHTY DALLAS, STRIPORAMA...), nudist movies (NAKED ISLAND, DIARY OF A NUDIST...), other adults only features (OLGA'S HOUSE OF SHAME, MY TALE IS HOT...), mondo and documentary movies (PRIMITIVE PARADISE, AFTER MEIN KAMPF, YOU CAN BEAT THE A-BOMB...), all black features (JUKE JOINT, ROCK 'N ROLL BURLESQUE...) and horror (PSYCHOMANIA, MY WORLD DIES SCREAMING, THE GHASTLY ONES...). You also get the expected Jayne Mansfield, H. G. Lewis and Russ Meyer ads plus a special 4 page middle section showing 4 dozen incredible covers of sex movie magazines. Raw Flix, Fiery Films, Sin-ema, Cinema Keyhole and Savage Screen are some of the great titles. The Shake publications are \$6 each post paid from Shake Books, 449 12th St. #2R, Brooklyn, NY 11215.



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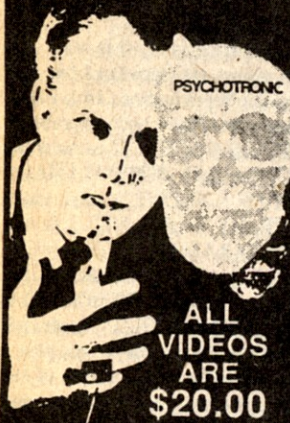
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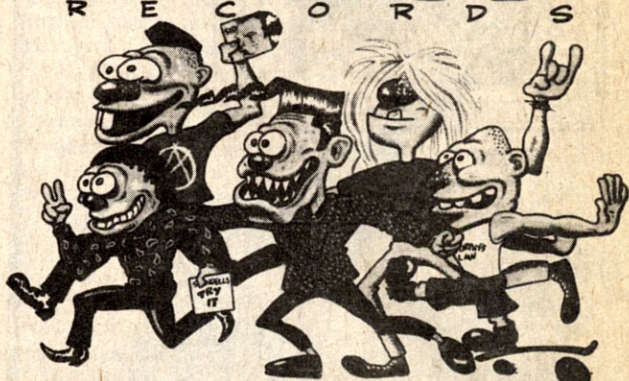
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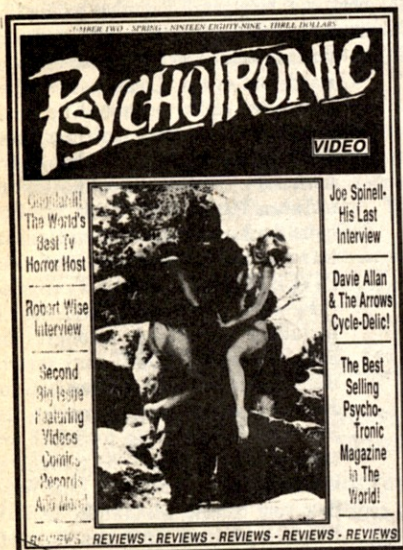
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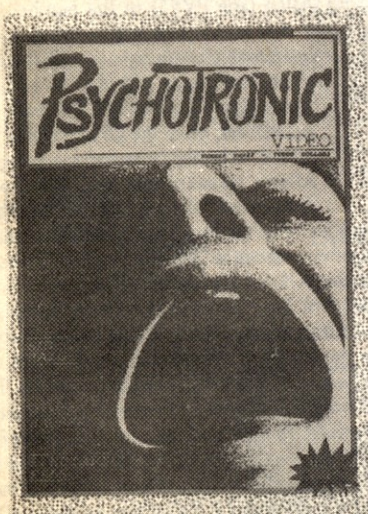
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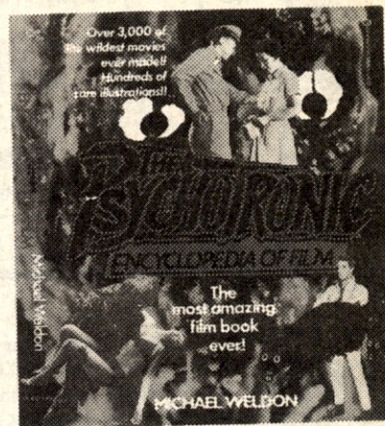
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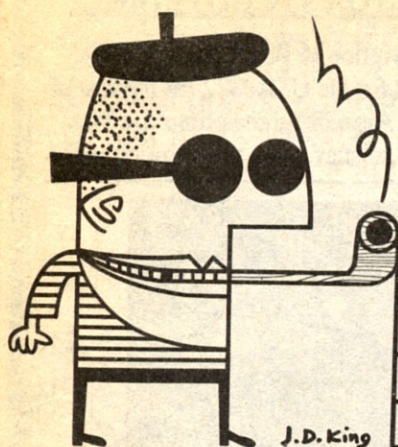
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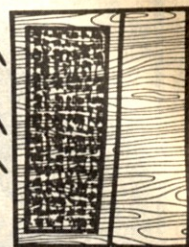
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## record reviews



### RECORDS By Art Black

Buncha major label stinkola leaked into the box this time round, most none of it worth the time necessary to wipe it off your shoes, EXCEPT for a quick mention of MAX Q (Atlantic), fronted by some Spin coverboy but fleshed out by the muscle of Ollie Olsen, wielder of the wickedest disco synth since Martin Rev melted. In his own band NO, Ollie plows napalm furrows of twisted riff-stomp frenzy into any and all crania, filling the resulting gaps with multiple manner of catchy vitrol. Nothing like the shit you think you

like, but a wicked bite of vish nonetheless. Of course MAX Q suck, but what'd you expect from the label that continues to perpetrate the myth that Pete Townsend's still alive? In a similar vein, THE FUZZTONES have finally farted forth their first domestic record since splitting from NYC for LA during the mid-80s dog days of urban garage (In Heat, RCA), and despite several songs dating back to the bands east coast HM-pop heyday, as well as the contributions of noted ancient producer Shel Talmy and ex -Outta Place scuzzhound Jordan Tarlow on guitars, fact is that even the sleekest black street cruiser is bound to crash when driven by an imbecile, and with silver spoon debutante Rudi as sole remaining F-Tone, this slick Neanderthal bullshit tastes about as good as your incontinent uncle Petie's undie crust.

Speaking of which, MAGIC MUSCLE have a new LP out (One Hundred Miles Below- Skylad), reuniting the oldsters live in England mid-88 and sounding about how you'd expect. Shinier, more professional, popier, and--ah choo--just as subversively psychedelic. 'Nother words, cute and meaty like say the Hawklords recording for early Stiff with Tony McPhee on guitar. Considering that I still haven't decided if I love or loathe their original

music (recently sampled on The Pipe, The Roar, The Grid- 5 Hours Back), this makes for a perfect comeback. More my speed are DEAD MOON (Unknown Passage, Dead Moon), who not only write/play/sing like penultimate garage punks, they cut their records themselves on a vintage lathe they bought years ago--the same one that originally carved the Kingsmen's version of "Louis Louie" into hot wax all those decades back. Needless to say this is RAW music, mean and hard and hearty and mono. G/V Fred Cole, once of The Lollipop Shoppe (and The Weeds, and The Rats...), has obviously ingested a lotta Blue Cheer and Roky Erickson since, and one would have to be a Perrier drinker or CD owner to not appreciate the hard red splat of this basement rutgut rock & roll.

Which brings me inevitably to The A-BONES (Free Beer For Life- Norton), Anti-PMRC record of the century, and without the slightest off color vocal or naughty lyrical suggestion. Heck, when the music's this sleazosexual and

drunkafying, you don't NEED cussin' to corrupt the youngin's, and if more tots were conceived to Phil Collins in the 80s than the A -Bones, then it serves their parents right to have Michael J. Fox as a child. File under Beat Frenzy with Rabid Guitar and Wild Screamola. New age my pocked white ass. Which reminds me, KING USZNIWICZ AND HIS U- TONES finally have an LP out (Teenage Dance Party- Norton), collecting their savagely inept moronic/brilliant mid-70s garage recordings, including the songs Cub Coda released on his I-shot label, and--holy gawd--the songs too fucking demented for release on his I-Shot label. Of these latter, their offbeat, off key,

fratulent demolition of :Yukkum Yukkum" stands out as the "Louie Louie" of an alternative reality populated by bands from beyond the cuckoo's nest. Lastly from Norton comes JACK STARR (Born Petrified), Texan contemporary to lablemate Hasil Atkins, and if Jack isn't quite the backwoods madman Hasil is, he's equally possessed of the PSYCHTRONIC disease that's crippled many a fine young crooner, with this LP including (scattered amongst the bathroom-recorded lo-fi r&r) several theme songs and radio commercials for Jack's homemade monster movies, the Steckler- like make -up for which are sampled on the sleeve. Next archival issuance from the Nortonites: Link Wray. Bate your breathe. Meanwhile, SANDY NELSON (A Hunk Of Drums- Skylad) steps foreword from the histis of mystery (huh?) to take his place alongside Davie Allan (see PV#2) in the pantheon of under - appreciated instrumentalists/innovators of the 60s. Mars Bonfire, an oldtimer of no little repute himself, co-writes and mans the guitars/bass, and if the LP never quite hits orbital velocity (like for instance, D. Allen's transcendent surf-cum-Sonic Rendezvous "Missing Link" on What Surf



Poster for a Jack Starr Production

II, also including a Nelson track), at least the backcover quote about "father of the extended drum solo" is proven referent to "Pipeline", and not Emerson, Lake, and fucking Whatsisname. Okay, now on a PURELY retro note, TIMOTHY LEARY's LP, Turn ON, Tune In, Drop Out (Performance) has once again infected the bins, inciting postage stamp licking parties coast to coast and beyond. Gentle psychedelic soundtrack music from the instructional film of this title, joined by the soft, guiding words of Dr. Tim (and his femme "Divine Connection") intended to enhance expansion of mind/alteration of consciousness; sparing nothing for this column, I descended into otherness before imbibing of this LP, but found it abetted not a whit my Jack Daniels "trip". Nor did PLAN NINE FROM OUTER SPACE (Performance), a different kind of soundtrack LP. Rather than an album of the film's music (or facsimile thereof), this is instead exactly what you'd get by renting the video tape and playing it. Makes for a fairly entertaining radio



play, but I gotta marvel at the fact that this is virtually guaranteed to sell to at least a hard core audience, despite the fact that there's no fucking reason in the world why they'd need it. Rather they shell out for SATAN'S SADISTS (The Wild Sounds Of...Sympathy For The Record Industry), a new 4-song colored vinyl 7-inch spinoff from Satan's Cheerleaders, who recorded 2 essential 45s with slinky Plan Nine mistress (Rhymes with distress), Vampira. Satan's Whozit's've been wrongly linked to The Cramps numerous times in the past, but in reality there's far more wickedness and spite in these grooves than anything that Lux and co. have produced in the post-Bryan Gregory years. Also of interest to PV readers (on SFTRI, the best 7" label in the world today) is the debut vinyl from HAUNTED GARAGE, LA snarlies heretofore famed more for their theatrics than music. And yeah, the Ray Zone 3D sleeve and double 45s (red and blue of course) are definitely an eye catcher, but the B movie Dead Boy/glam blam of the music is guaranteed to find a separate (but equal) hole to your brain. Similarly PSYCHOTRONIC glitterpunk and limited edition double 45-ed, THE LUNACHICKS have confounded everybody here in NY who thought they were a joke by signing to Blast First and putting out a record with combining the Brady Bunch, H.G. Lewis, and sex with aliens. And, what the heck, if I don't like it one iota, some other idiot undoubtedly will, right? In conclusion, here comes one of the best three bands to sign with a major label in 1989 (Sonic Youth bein' another, and UH, I'm SURE there was one more...) THEE HYPNOTICS, an absolutely ferocious approximation of the Stooges as fronted by Wayne Kramer, in some convoluted hist of twistery (whu?) Heavy as a set of anvil earrings, careening through riffs so deep as conclusions in the brainpan of God, slappin' ya wah-wah upside your haid like all of industrial 60s Detroit in a race to the farside of your eyeballs. Fuckin' A tasty. Sub pop LP due instantaneously, compiling their previous UK releases, to be followed by an RCA LP of new material. Don't miss. Aloha.

Editor: We've received too many (!) records (and tapes) recently. Thanks to the people who sent the following releases, we didn't have the space for: Indian Rope Burn (GGE), Ten Commandments (Sensible), Seeds Of Fulfillment (Fullfilment), The Lefthands, Terminators Of Endearment (Subteranean), Screen Test (from Italy, Test)

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# SPARE PARTS

By DALE  
ASHMUN



I returned to NYC from a relaxing summer in Nebraska to confront a gigantic pile of pluggables in the Spare Parts mailbox. We're finding readers in obscure corners of our spinning globe, but many of this issues submissions did not include price info for overseas orders, so you'll have to write the parties concerned if you want to own some of these items. Please include details on the moolah required for the fine units you send for review.

"92 PAGES OF GRAPHIC VIOLENCE"...(we can't print the actual title because the symbols used don't appear on this keyboard), that's the subtitle on one of the coolest books I've received in many years of Spare Parting. #1 was sent by Andrew Haig (Meathead Pub., POB 1049, Collingwood, Victoria, 3066, Australia) and contains twisted artwork by Andrew, his brother Ian, Phillip Brophy and gobs more. Decapitations are a recurring theme in this large LP sized book, but there's a healthy dollop of sex as well, like a portrait of Nancy giving Sluggo a blowjob. Also from Australia...Thanks to Tim Pigott for sending his comic, CARGO ZOMBIES, based on his screenplay for what ought to be a heckuva movie due out in 1990.

GLOW IN THE DARK DEP...RADIUM 226.05 is the temperature at which radium explodes. It's also the title of an excellent anthology digest published in Sweden (available in the US via SEE HEAR, 59 E 7th, NYC 10003) The #2 issue offers photos, artwork, prose and poetry by such edgedwellers as Richard Kern, Nick Zedd, Lydia Lunch, Joe Coleman and Jack Stevenson. Worth tracking down!

OVERKILL DEPT... WHITEWALL OF SOUND (\$5 pp to Jim Clinefelter, PO Box 7606, Akron, Ohio 44306) is much more than a fanzine. Drawing from his "archives of Ohio culture", 700 + cassettes (from 1969 on), 300 records, tons of zines, press and the like, editor Jim stuffs your manilla envelope chock full of bonus "geegaws". Issue #5 includes a free single by Charlotte Pressler/Doug Morgan, a C-90 compilation of rare Ohio music, numerous brochures, flyers and paper products that help keep Ohio print business.

TAKE IT OFF, BABY DEPT...Two publications concerning the fine art of stripping showed up recently. NAKED LADIES DANCE #1 (\$1 to Stev, PO box 20421, Providence, R.I. 02920) is a funky little mag that examines the

topless/strip club scene in Providence. STRIPPERS LAMENT (\$3 to Kalynn Campbell, 12811 Oxnard, #2 N. Hollywood, CA. 91606) is a 12 page, small format sketchbook depicting an abundance of beauteous babes, Kalynn adds plenty of heels and hose to her nearly naked dames, and mixes in some zen gag cartoons as well.

BEST ZINE TITLE AWARD...goes to YOUR WORST FEARS CONFIRMED (Gerald Houghton, 49 Addington Rd., Irthlingborough Northants, NN9 5ST, UK). Gerald's mag is a unique blend of music coverage, horror fiction and film criticism with some original horror stories tossed into the stew.

COOL CARDS DEPT...The very cool magazine MAGICK THEATRE is offering a very cool set of postcards (\$8 for 12 large sized cards: to Ray Young, PO Box 523, Lynbrook, NY, 11563). Bardot, Lili St. Cyr and posters from movies like PEEPING TOM and PSYCH-OUT are among the impressive images in this set, but my fave is a photo of a clean cut guy and gal posing check to check titled "American Geekdom". Young promises a new issue of MAGICK THEATRE soon.

FULL MOON DEPT... If you sprechen zie Deutsche, check out HOWL (c/o Andreas Bartl, Situlistrasse 44, 8000 Munchen, W. Germany). A merger of two great German mags (TNT and Glitterhouse), HOWL covers rock n' roll, sex and horror films with lots of sexy, gory, and groovy graphics. Fun to look at even if you can't read German.

MORE ZINES FROM HELL...(and Georgia, Florida, and England). CINEMONDO (\$1 to Burk Sauls, 1100 Colquitt Ave, #5, Atlanta, GA. 30307) is a handsome little mag that

focuses on current major studio S.F. and horror releases Highlighting #6 is an article about "Evil, Threatening Dolls" in films and on TV. Paul Brown sent us the first issue of FANTASYNOPTIS (1 Bascroft Way, Godmanchester, Huntingdon, Cambs, PE18 8EG, UK). This mag gives a synopsis and detailed production credits for classic films like TAXI DRIVER and A CLOCKWORK ORANGE. Lots of reviews and miscellaneous film facts round out this issue. THE WORLD OF FANDOM



From STRIPPER'S LAMENT



(\$2 to Allen Shevy, 3118 Sandspur Dr., Tampa, FL, 33618) mostly covers mainstream releases (BATMAN, GHOSTBUSTERS II...), but #2 has a nice interview with character actor Brion James (CRIMEWAVE, FLESH AND BLOOD...)

**SPECIAL THANKS DEPT...** To Butch Berman a stalwart PSYCHOTRONIC supporter from Lincoln for turning me on to the truly sick STREET TRASH and FLESH EATING MOTHERS vids. And HAPPY 15th Birthday to HIGH TIMES magazine. So, until I plug again here's Michael with a P.S. -

PSYCHOTRONIC has received so many publications that we can't review them all any more. We recommend FACTSHEET FIVE to all fanzine publishers. Each bi-monthly issue of this amazing fact filled magazine by Mike Gunderloy is over 100 pages of up to date current reviews of independent press projects of all types. Send your publication to Gunderloy at 6 Arizona Ave., Rensselaer, New York 12144-4502. Copies of Factsheet Five are \$2.

Here are just some of the other publications we received: SPINAL CORD COMICS (Saul Robert Pauciello - Irvington, N.J.), GRIMHUMOUR (Ricko Grim - Kent, UK), SNIPE HUNT (Portland, Oregon), EL DJARIDA (Guttorm Norde - Trondheim, Norway), RATBEAT (Miettinen - Helsinki, Finland), FAUST (Dan Madsen - Blue Island, Illinois), ENDLESS PARTY (Hollywood), AND SUDDENLY (James McNew - Charlottesville, VA), THE HAM RIVER TESTIMONY (Sam Gaines, Saxapahaw, NC), GROT (Jim Testa, NYC), SCRIPT CHUNKS (Larry Haus - Fergus Falls, MN), THE BUFFALOON NEWS LETTER (Buffalo, NY).

For readers who publish movie and video related zines, and wonder why we haven't reviewed many, we've been saving them for a feature article (in PSYCHOTRONIC #5). Former Fangoria editor Bob Martin will be taking a historical look at 80s movie zines with reviews and ordering info. If you don't already send your film/video publication to PSYCHOTRONIC, now is the time! If you haven't published in a while, but are still in business- let us know!

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## WHY WE'RE NOT RUNNING A HERK HARVEY INTERVIEW

I got a call a while back from Lee Christian, offering PSYCHOTRONIC a new interview with Herk Harvey, the director of CARNIVAL OF SOULS. The 1962 \$30,000 classic, filmed in Lawrence Kansas and Salt Lake City Utah, has always been a personal favorite. I screened a 16mm print whenever possible in various cities in America and Europe. When I planned to run the interview, I didn't know about the film's upcoming revival. During the summer, a restored, uncut version was premiered at the USA Film Festival in Dallas, then played New York's Film Forum (since torn down). It went on to other cities and became New York's first midnight movie hit in years. Harvey and actor Sidney Berger (John the roomer) were guests at the USA festival and interviews with them appeared in Wet Paint #26. Soon three more Harvey interviews appeared, in Filmfax, Fangoria and (the now defunct) Slaughterhouse- all out the same week! Then (the now defunct) Horrorfan did an article. At this point, all I can add is that CARNIVAL OF SOULS star Candice Hillgoss is now married to soap opera actor Nicholas Coster (who was in MY BLOOD RUNS COLD), SIESTA (87) by Mary Lambert (starring Ellen Barkin) was a CARNIVAL rip-off, November 24 was Herk Harvey day in Lawrence (!), and - go see the restored CARNIVAL OF SOULS (released by Panorma) or look for it on video tape.



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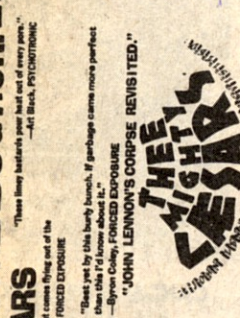
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# david carradine

by Tom Rainone

## David Carradine is one of the most unique stars of our time.

He truly encompasses the special qualities that have earned him a permanent position as one of the most noted PSYCHOTRONIC talents - ever! In a class all his own, Carradine has led an amazing life christened with beautiful women, hyper performance muscle cars, hard liquor, and



Tom Rainone with David Carradine at The American Film Market

pure rock-roll psychedelia! In addition to acting, his treasury of talent includes tap dancing (!), singing, martial arts, and a prolific mastery of the piano. Rumors have circulated around Hollywood that certain celebrities have been awakened in the middle of the night to beautiful melodies echoing through their homes. Upon inspection, they would discover Mr. Carradine, completely naked, perched behind their family piano, playing whatever alcohol dictated... Blithering idiots think only of Carradine as Kwai Chang Caine from KUNG FU, but connoisseurs of filmdom realize this was only a mere stepping stone in this amazing man's never ending, never predictable career. Having described acting as a psychedelic experience, David Carradine must be in total bliss from his constant blitzkrieg of stage, movie, and television roles.

Carradine flew in from Italy to arrive at the 1989 American Film Market at the luxurious Beverly Hilton Hotel in March. I eagerly anticipated his arrival, and went to the hotel bar, and began properly preparing for the interview. When 2PM finally rolled around (as did my head from the

Royal Crown), I headed for his suite. I was a bit nervous. As I entered, my nervousness lifted when a beautiful tall blonde greeted me with a smile and a Corona beer. I spotted Carradine at the back of the room, casually sitting in a lotus position, dressed in a tan polyester western style suit with black exotic cowboy boots and hat. Wow! Shades of Texas! Any and all anxiety left me completely. He lackadaisically reached down, picked up his hat, placed it on his head and lit a king size English Oval cigarette, which was soon dangling from his mouth. Then, without missing a beat (and while responding to a reporters endless Kung Fu questions) Carradine gestured with his hands, in true Caligulan fashion, and soon found his drink replenished with spirits. His face carried an expression that said he'd heard everything the reporter was babbling 10 million times. Because of the interviewers ahead of me, I figured I'd be lucky to get five minutes with "Grasshopper". Gail Jensen, Carradine's personal manager and wife seemed to be controlling everything that happened in the suite. She brought me another beer from the full refrigerator. I found out she has been involved with the entertainment industry for years. Her company, Dazzle and Heart (in L.A.) provides background music for various movies and shows.

With his Italian ancestry, Carradine often uses his hands in expressing himself. When I got closer, I noticed the incredible rings he was wearing. One was a solid gold signet ring of Caesar's head, with small diamonds set in the wreath. The other was a black and white Yin and Yang, also set with diamonds. Neat as hell I thought, and so was Carradine. I found it very obliging of Mr. Carradine to spend time talking with me, since I knew of the recent passing away of his father, the great John Carradine, and even more recently, his mother. Starting the recorder, I never would have guessed that we would be talking for the next three or four hours...All the while the refrigerator became more and more empty.

## His movie career really blasted off after Roger Corman and Martin Scorsese's BOXCAR BERTHA

(A.I.P. 72 ), based on "Sisters Of The Road" by "Boxcar" Bertha Thompson. Carradine plays Big Bill Shelly, a union leader bank robber. He revealed that this part was a pleasant change of pace from playing an onslaught of TV villains, thanks to his main squeeze at the time, Barbara Hershey. "Yea, I got the part because my old lady was the star..." After BOXCAR BERTHA, Carradine passed up many other roles to play the Shaolin priest, Kwai Chang Caine in the Warner Brothers TV series KUNG FU. However, the day before production began on FU, Carradine did an incredible bit for Scorsese's four star, ingenious work, MEAN STREETS (W.B. 73). This magnificent scene centers on Carradine in Tony's bar thoroughly inebriated, oblivious to all, as he clears off the bar, smashing shot glasses, beer mugs, and such before passing out on top of it. He later comes to, announcing, "I gotta go to the bathroom," and stumbles towards the john, as DeNiro, Keitel, David Proval and Richard Romanus argue with each other. Propped up in front of the urinal in a complete stupor, a young assailant (Robert Carradine), comes in, whips off his hat revealing long flowing hair, pulls a cheap .32 calibre revolver, and promptly starts pumping lead, almost point blank into David. Reacting to the impact, Carradine staggers around like a Romero zombie, liquor making him impervious to all the bullets, as he madly stalks the kid. Grabbing him by the throat, he wrestles him out of the bathroom, into the bar. Carradine begins beating the hell out of him, but the kid breaks away long enough to blast him again, which only agitates him more in his drunken delirium. Following the kid out of the bar, Carradine manages to lay in a few more



licks before collapsing dead on the street.

Carradine fondly remembers the origin of this astonishing sequence; "Well he (Scorsese) wanted me to be in the film, cause it was the first one he'd gotten together...Marty is in the habit of using the same people over and over again. Anyway, I was also talking to the same people who put the money behind MEAN STREETS about my film AMERICANA. So, we were even more in contact than we would have normally been...By the time he got MEAN STREETS, I was committed to do a TV series (KUNG FU), so he would not cast me in a continuing role. It was impossible. Then he figured out that I could play this part that would just take one day, and it was the week before I started the series, that is the regular weekly series, and that was the last day of my life, so to speak. I mean nobody knew it could have lasted 15 years (the popularity of KUNG FU). They spent pretty much the whole day shooting that one scene, so they could get it done. It was actually shot in a little bar in Los Angeles (!). It was supposed to be in New York, but it was shot in L.A. And the exteriors, where I go out in my shirt and die, that's not me. That was a double in New York, which was shot before coming to L.A. That's why I take off my coat, because I have to match the guy outside that's already shot. I had only one line, 'I gotta go to the bathroom,' and every time I said it, he (Scorsese) kept saying, 'Can't you do it with a New York accent?' I finally realized that with his background, no matter what I did, it would sound California to him. It was mainly the 'R' sound he didn't like in bathroom. Okay, so I finally said, 'I gotta go to the bathroom', and I said it real drunk. So I got by it, finally."

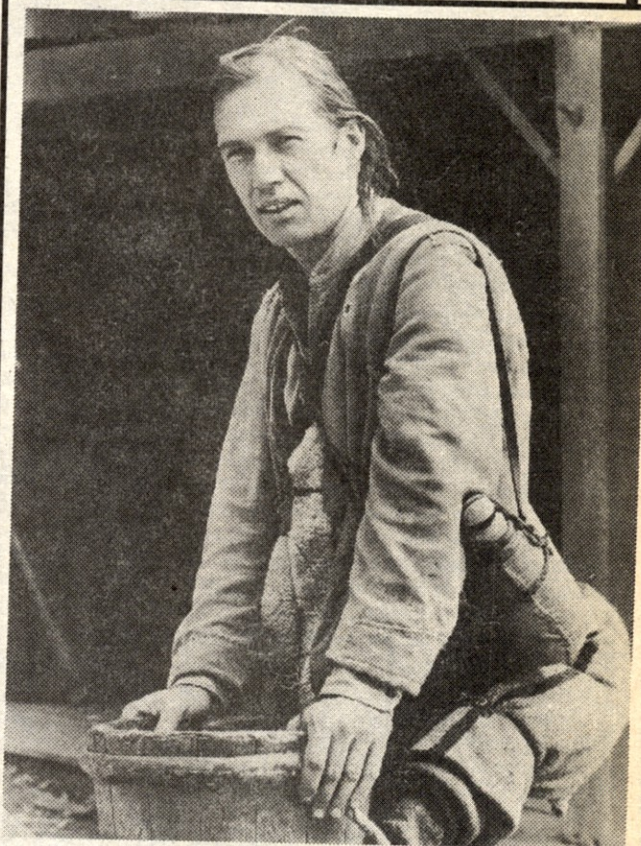
Scorsese places a lot of his personal accounts in his movies. The scene was based on an experience that occurred in his neighborhood. Carradine explained, "That is all true, and Marty wanted to put it into the movie. You know, he lived on East 10th St., and witnessed a lot of this shit. It is actually a historical sequence. It happened just like that, and the guy was so mean and so drunk, that when he was shot it just made him angry. The other guy actually emptied his pistol into him and then was able to reload and shot him a bunch more times. It was a small calibre revolver, because this guy was not a real hit man. He was doing it on his own because he thought this guy had insulted the Godfather, and that he could get into the organization that way. He was sent immediately to Miami or somewhere, and told never to come back. So it was a complete mistake. The Godfather actually loved the guy I was playing, and figured he could eventually get over his drunken spree and straighten himself out and be a worthy member of the organization. This was one of the famous stories around town when Marty was growing up. He just doesn't make fiction...I know that." (Brian DePalma was later "influenced" by this sequence in SCARFACE, when Tony Montana/Pacino was made "invincible" to hi-powered rifle rounds, due to massive cocaine intake.) David Carradine is famous for getting his brothers in his productions, but it was Scorsese's idea to place the younger Carradine in that role. Robert was still in high school, and was living in a shack behind David's home in L.A. BOXCAR BERTHA catapulted Carradine into the critical limelight that led him to ABC's KUNG FU, but his career and life up to that point was already amazing.

## He was born John Arthur Carradine (or John Jr.) in Hollywood, October, 8, 1936,

to his father's wife Ardanelle Abigail McCool. The year David was born, his character actor father, who was signed with Fox, appeared in 14 (!) feature releases, including John Ford's PRISONER OF SHARK ISLAND. David attended various schools, including Riverside Country School For Boys in New York, and Professional Children's School, where he met Elliot Gould, a good friend. His younger years were spent just about everywhere, as he traveled with shows featuring his famous father. On the road, John lived a rather adventurous existence, with many women and wild experiences which resulted in a few broken homes for the young Carradine. The eccentric Shakespearean star's best friends included the ill-fated John Barrymore and Errol Flynn. Tales of their exploits are Hollywood legend. David had no aspirations of becoming an actor in his early teens. At 15 he thought he'd like to be a farmer when he was working on a hay and dairy farm in Vermont. It was there he developed a lifelong love for horses and riding. He later spent time in a foster home, and even had a stint in reform school. His father then sent him to live in Oakland

with his mother, where he developed a love for music and dancing. "I'd see the movies with Fred Astaire and Gene Kelly, and I would dance all the way home, while wearing taps on my shoes that were on all the time. I remember asking my father if he would get me involved in dance classes, but he never would. He just said, 'No son of mine is going to make a living with his feet!' My mother let me take dancing and singing lessons, so I could accompany myself. She taught me all the scales and chords. I can do just about anything on the piano as a result of that instruction. The funny thing is that I did end up making a living with my feet -(smiling) by kicking people".

He went to Oakland, California High School, Oakland Jr. College, and then San Francisco State, where he remained for two years, as a music major. But he declined to go to his music classes, as he discovered it was more interesting to talk with the drama students than with the music students. A friend in the drama department convinced him to audition for a part in "Romeo And Juliet" at a local community theatre in San Francisco, and he received a sizable role. Carradine loved the charge from this experience, and soon left school to pursue community theatre. He went along with some of his friends to the Golden Hind in Berkeley and remained to act in four or five productions. He supported himself at this



KUNG FU

time working the graveyard shift at a brewery. His work included cleaning out giant beer vats. He became popular in the San Francisco theatre circuit. He and a friend then put on their own production of "Othello" in a little theatre. Carradine played the deceitful villain, Iago, and made him sort of a nice guy. But the show didn't go over, and they lost their shirts, or as Carradine put it, "We lost our mother's shirts." He went back to Berkeley to play in Arthur Miller's version of Ibsen's "An Enemy Of The People". To survive, he was selling sewing machines and encyclopedias, and then became one of the first beatniks. It was a term created in 1958 by the San Francisco columnist, Herb Caen for Eric Nord and his disciples, of which Carradine was one. "There were only about 50 of us, really, the rest were hangers-on and utterly phoney." He eventually got his Actors Equity card with a professional Fisherman's Wharf Shakespearean company. He played Malcolm in "Macbeth", Claudio in "Much Ado About Nothing", and Sebastian in "The Tempest". When John Carradine heard of his son's theatre exploits, he advised him to leave A.S.A.P. for Hollywood. John was



impressed with his son, especially with his piano skills, but his advice was about the only help he ever gave his son. There was no animosity between them, it's just that the Carradines relied more on talent, rather than "string pulling." John Carradine had his own problems: In 53 he was briefly

accompaniment. Then we did "Kiss Me Kate", "Once Upon A Mattress", "South Pacific", and a couple of others. The music soon grew into a full orchestra that toured with the company to various bases. We also did a couple of serious plays. The best one we did was "Stalag 17", which

happens to be set in a P.O.W. camp, and I got to play the lead" (William Holden's character in the movie). "He was the kind of soldier I was, because I was the guy who dodged the rules, but managed to be what I consider a good soldier...but there were very few people who agreed with me about that. The general of the post agreed, General Viscering, and he gave me a commendation. A couple of colonels liked and agreed with me, but most of the 2nd Lt's and Sergeants thought I was nothing but a bad ass...I was actually trying to give that impression." One of Carradine's Army buddies for the whole stint was future director Larry Cohen. On army furloughs Carradine turned his free time to romance, when he got together with an old high school girlfriend from Oakland, Donna Brecht. They eventually married and had a daughter, Calista in April of 1961. Upon his discharge in 63, he established himself as a commercial artist to maintain a steady income for his family. Donna worked part time at Bloomingdale's. He kept an eye on the New York acting scene, but didn't go to any auditions. It therefore came as a

surprise, when the New York stage came to him! He was offered the part of Laertes in Hamlet (the hot tempered son of Polonius, who was tricked into killing Hamlet). Carradine happily accepted the off-Broadway show, performed at Paramus, New Jersey.

## Everybody liked Carradine in the role except for his father. John said his son played Laertes all wrong,

so he produced his own version of "Hamlet" at the Gateway Theatre in Long Island. John directed David into playing Laertes his way!

A notable agent later approached the younger actor, telling him he loved his portrayal, the first way he played it, and signed him. From there he did guest spots on the ARMSTRONG CIRCLE THEATRE anthology TV show and the EAST SIDE/WEST SIDE series (starring George C. Scott) in New York. Then he hit a dry period. After 52 auditions, without a job, his agent decided to ship him back to Hollywood. He was greeted with enthusiasm and a contract from Universal. He was guaranteed six weeks of work a year, and freedom to cultivate his own roles for the remainder of the time. Under his Universal contract, Carradine appeared on TV shows like ARREST AND TRIAL, WAGON TRAIN, and THE VIRGINIAN, but only made two films. His first feature roles were in TAGGART, a Louis L'Amour western, and BUS RILEY'S BACK IN TOWN starring Ann-Margaret. He maintained a residency in Manhattan with the notion that Hollywood would not fly him back for "shit roles", which he says ended up to be a good idea. Stage work in New York picked up as he got a role on Broadway in The Deputy which lasted for six months. In 65 Universal put him in an episode of THE ALFRED HITCHCOCK HOUR, called "Thou Still Unravished Bride" co-starring Sally Kellerman. He played a strangler named Clarke. He also did a "CHRYSLER THEATRE. When his contract came up for renewal, Carradine bailed out. Confident of his potential, he didn't want the studio to cash in on him. "Hell, I could have stayed at Universal and done Hitchcock Hours forever, but I never would have become a star. "Jumping for joy" at his newly found freedom, he went on a rampage of Broadway auditions and got five of them. He sat back and picked the one he wanted most. He picked the part of Chief Atahualpa Capac, Emperor of the Incas, in "The Royal Hunt Of The Sun". It was



The family of actor John Carradine (C), holds a reunion this week to celebrate the 68th birthday of the saturnine actor who has played in 100 movies. Marking the 2nd time in the family history that the clan has gathered are L-R: Robert, Christopher, Keith, John Carradine, Bruce, David Carradine, Barbara Seagull, and David's and Barbara's child, "Free". (UPI) 2/11/74

jailed for non payment of alimony and bigamy, in 56 he was married for the third time, and in 1960 he filed for bankruptcy.

David then moved into a dilapidated section of Venice Beach. Living with friends, David parked cars, worked in a gas station, and even took a job painting murals for a private club, as he slowly worked his way into the acting pool. At times, he went a long time without work. During these stretches, he would play his guitar all night in coffee houses, and sleep on the beach all day. He had to develop the art of eating, without spending money. One day Carradine received an offer from a friend to drive someone's car to New York. On a whim, he took off on the journey, penniless, with barely the clothes on his back. This trip proved fruitful for his acting career. In New York, he passed an audition which gained him an apprenticeship for Stratford, Connecticut's Shakespeare Festival. From

there on, he found an agent, who got him a better job with the Great Lakes Shakespeare Festival (in Lakewood, Ohio). The pay he received was far from extravagant, but he was making a living as an actor. In 1960, on a trip back to New York, he found his next gig waiting for him in the mail...a date with Uncle Sam! While in the service, he made full use of



HEAVEN WITH A GUN

his talents. He started as a commercial artist for the Army, doing technical illustrations of helicopters and missiles, painting signs, and drawing military charts. He even drew cartoons to help exemplify Army rules. "I was in the Army Infantry, 2nd Army, Transportation Corps, and stationed in Virginia for the entire two years. There was no police action or anything, so we were never shipped out. We had the Berlin Wall and The Cuban Missile Crisis, in which we were mobilized, but they never sent us over."

While in the service, he helped pull together other talented soldiers, and they started doing shows. "I did seven plays in the Army with a theatre company I formed. We did "Guys And Dolls" performed with only piano



written by Peter Schaffer (of *Amadeus* fame) and co-starred Christopher Plummer, who played the chief role in the 69 film version. All was going well with David, except his marriage. On opening night, after the performance, he and Donna split. Royal Hunt, however was a surprise smash hit, and he remained on Broadway another six months.

He was offered the title role in the *HAWK* series, about an Indian cop, but he was sick of playing Indians (Burt Reynolds took the role). So, in 65, he opted to play a cowboy in ABC's *SHANE*. He took the Alan Ladd role and Jill Ireland co-starred in the one hour series, based on the 53 film. Running opposite *FLIPPER*, it only lasted one year. In 66, he did an off-Broadway show, "The Transgressor Rides Again", playing a hippie. Rumored to be on acid during a performance, Carradine fell off a chair, laughing hysterically. Critics scorned him, saying his actings had nothing to do with the play... "They just don't understand it". He was back in the saddle again in *THE VIOLENT ONES*, an indy production directed by and starring Fernando Lamas as the sheriff. It dealt with a Mexican lynch mob after Carradine, Aldo Ray and Tommy Sands, who are suspected of murder and rape, and sounds suspiciously like *THE OX BOW INCIDENT*. In 69 he strapped on his Colt 45 again to work with the immortal genius and senior wildman Robert Mitchum in *YOUNG BILLY YOUNG*. Based on Will Henry's book, "Who Rides With Wyatt", *YOUNG*.. is an above average western, that deals with Wyatt Earp and Billy Clanton's supposed friendship and co-starred Angie Dickinson. "Oh yea, I like Robert Mitchum. Of course I worked with him again on *THE GOOD GUYS AND THE BAD GUYS* AND *NORTH AND SOUTH* (on TV). I've always liked Mitchum. He and I kinda get along...a lot of people find him cynical and closed, but if he likes you, he will open up. I also know Chris Mitchum very well. I met him on the first picture I did with Robert Mitchum, he played a part in it and we struck up a friendship. So I sort of know the whole family". *THE GOOD GUYS AND THE BAD GUYS*, the second Mitchum western, was the first movie featuring David Carradine, who played "Waco", and his father. It was a comedy western with Tina Louise. He was another villain in *HEAVEN WITH A GUN*, starring Glenn Ford, the first film with David and Barbara Hershey (Hertzstein), who was born in Hollywood in 1948. Hershey did not exactly see Carradine as a villain. She became his woman for the next seven years and changed her name to Barbara Seagull.

In 1970, Carradine was in *THE McMASTERS*, a violent tale of bigotry that takes place after the Civil War. Brock Peters plays the former slave of plantation owner Burl Ives. Carradine played White Feather and the cast included Jack Palance, Nancy Kwan, R.G. Armstrong and Jesse Vint. *MACHO CALLAHAN* starred David Jansen as a hardened killer who breaks out of a Confederate P.O.W. camp to kill "the man with the yellow shoes" (Lee J. Cobb), the man who put him there. Along the way he winds up ruthlessly killing Carradine over a bottle of champagne and rapes his bride (Jean Seberg). The feature, by Bernard Kowalski also featured Bo Hopkins, Matt Clark and Diane Ladd. Villainous western roles soon evolved into a steady diet of playing TV psychos. "I had a career of playing what you might call secondary roles in westerns. I did primarily westerns at that time, though there were a few other things...but I kind of gravitated into playing villains, and I had a way of playing them which was sort of like your friendly neighborhood rapist. I wouldn't play them mean or frightening...I'd just smile ingeniously and then do these horrible things, it was kind of effective. I also had an ancillary career of doing guest spots on television. Some of them were westerns, like *GUNSMOKE*, but some were like *THE NAME OF THE GAME*, *IRONSIDE* (he did several episodes), that sort of thing. I would always be cast as the lead villain, because that is what the guest is on a TV show, the villain." Carradine didn't mind playing depraved killers, but he says he decided to end it one day when playing a lunatic rocker (!) on *IRONSIDE*. "I didn't exactly get tired of playing these roles, but one day, I was doing this scene where I go into the kitchen, looking for a knife, so I can go out and kill a girl. It suddenly occurred to me that I had this daughter from an estranged marriage, that I had really not seen for a couple of years; and that the only thing she knew about me was what she saw on television, which this time would be this drug crazed killer of women! So I went to my agent and told him 'I don't want to play any more of these parts'. He said 'You'll never work again', and I said, 'Okay, I'll never work again. I'll become a still photographer. I don't care, I'm not going to do them anymore'. The *IRONSIDE* people came back and wanted me to play another heavy, and my agent told them no. Finally they found me a sympathetic character where I play a cop that's in trouble. It turns out I'm innocent of the troubles." The show was a 1971 NBC movie

starring Sally Field as a runaway, called *MAYBE I'LL COME HOME IN THE SPRING*. The same year his was in a *NIGHT GALLERY* episode, "The Phantom Farmhouse", with David McCallum.

Returning to the New York stage, Carradine was in "The Ballad Of Johnny Pot", an off-Broadway show, an interesting version of Johnny Appleseed. Then came *BOXCAR BERTHA*. Barbara Hershey and David starred in this depression era story about two derelict lovers who go on a train and bank robbing spree in Arkansas. John Carradine co-stars as Sartoris, the railroad baron who wants their hides. The climatic moment comes when Sartoris' men finally catch Carradine and crucify him to a boxcar. Scorsese's first celluloid crucifixion was David Carradine!

## By this time (1972), Carradine was a veteran of eight years on the movie scene,

and had nothing but admiration for the new young director. "He was only 27 and had never made a 35mm picture before. He made *WHO'S THAT KNOCKING AT MY DOOR*, which was 16mm, done for peanuts for the price of the film. He borrowed the cameras, and the actors, who were friends like Harvey Keitel...I think they finally released it to cable last year...but *BOXCAR BERTHA* was his first real movie, and it was a script he had not had control over, but he managed to exercise control and rewrite it to his own liking. He put his own dreams in it, his own passions, and he



### BOXCAR BERTHA

was very young." Carradine, Hershey, and Scorsese made a pretty good team. "It was in a way a collaboration. Bernie Casey and the other guy from New York (Barry Primus) did not want to be involved with the conceptualizing of it. So, the three of us hung out together and regarded it as a collaboration." Scorsese was a little green to the West Coast scene, but David helped him get on track, in a proper Carradine style vehicle. "Marty was a guy who didn't know much about anything, like girls, life in California, or anything else. He said 'Can you help me get a car?', cause I've always been a car freak. I went out and found him a 1960 Corvette. We got it for him for a thousand dollars (!), and it was bulletproof...a perfect car, probably worth about 30 to 40 thousand today. He put it through a lot of restoration...I understand he still has it, but keeps it put away."



Realizing Scorsese's obsession with religion, Carradine introduced him to a book that blew his mind. "I told him (on the set of *BERTHA*), knowing the way you feel about Jesus, you oughta read this book, it would be a great movie." He read it and was mystified. He wanted me to play Jesus, and Barbara to play Magdalene...well, he didn't get it made for nearly 29 years, and Jesus had to be 33 years old. I may be a lot of things, but I'm not 33 years old. It doesn't specify how old Mary Magdalene is, and Barbara has a way of...well, you can't really tell how old she is. She could be in her late 20s, or her late 50s. There is something about her...she has kind of an eternal look. Anyway she got the part, I didn't...The story had been circulated that Barbara gave him that book. I just wanted to set you straight. I actually gave him that book." (Carradine still would have been a much better choice for *THE LAST TEMPTATION OF CHRIST*.)

After *BOXCAR*, Hershey became pregnant with Carradine's child, who they named Free. Rumor's circulated just before distribution that the child's conception actually occurred in the process of shooting the first intimate love scene between them for the film. "I don't know where all that came from...this was totally apocryphal. I went to see (A.I.P.'s) Sam Arkoff and the other guy, Nicholson...and I think it was Nicholson that I had the confrontation with. I said, 'Look, you are advertising this film as an exploitation film, and it's not. It's a damn, Union strike movie, as well as a 30s picture, and a bank robber movie. If you advertise it as an exploitation film, people are going to be very dissatisfied, because that's not what it is.' He said 'That's what we always do. We put two sets of advertising out, one is really what the movie is, and one is something that we think we can sucker people into seeing.' I had a heavy altercation with him. I said, 'Okay, fuck you!', and I picked his desk up and turned it over, and walked out. I had no ability to control the advertising."

At this time, Carradine and Hershey were in a *Playboy* magazine layout. *Playboy* built a boxcar set for them to pose in, as well as utilizing stills from the movie-- a rather dubious way of promoting a non-exploitive movie. "It was the first time *Playboy* had ever done a couple, and at the time it was a little racy. The movie was actually very tame by comparison with the *Playboy* spread, but when the *Playboy* circulated, the movie was banned in several cities by people who had never seen it--just because the *Playboy* article had enraged them. It was kind of what you see going on now with *THE LAST TEMPTATION OF CHRIST*--a lot of people who haven't seen it are condemning it."

## Right after *BOXCAR BERTHA*, Carradine was invited to be in the *KUNG FU* television series.

He said that when he first read the script, he just "Flipped out", but was opposed to doing a series. He decided to do the pilot, rationalizing that a movie called *KUNG FU*, about a renegade half American/half Chinese, Buddhist priest who wanders around in the old west, would never make it beyond the pilot stage. Much to his surprise, *KUNG FU* caught on like gangbusters! The word Kung Fu, relatively unknown then, soon became a household word. So began the Kung Fu craze, and the series Carradine thought he would never do. The pilot film featured Barry Sullivan and James Hong as villains in the American Transcontinental Railroad scenes, series regulars Key Luke (as Master Po) and Phillip Ahn (as Master Kahn), plus Benson Fong, Richard Loo, and Victor Sen Young. Keith Carradine played a younger version of Caine. John Carradine later played character parts three times during the series. The show strived to teach viewers that Kung Fu, devised by Buddhist and Taoist monks, is a spiritual and physical discipline based on inner strength which was fine and dandy, but what most people really cared about every Saturday evening at 9:00 pm was if

Grasshopper would kick the dogshit out of somebody or not--and to preserve the ratings, he usually did.

Carradine said he was prepared for the part, as he had extensive training in stage combat and in dance. In an interview with *Fighting Stars* magazine (June, 74), he gave fight fans an interesting perspective of his abilities and conditions while on the set of *King Fu*. Here are some highlights; "I'm an athlete...I'm capable of doing amazing feats. I can jump over anything, I can run like a deer. Everything that I've ever gotten into that had anything athletic about it, fencing, skiing, balling, anything, I found that I didn't need to learn how to do it. I could just do it. I don't do any kind of sports or anything, I just jump around a lot. I always climb and dance and run. It's almost a way of laughing for me...I can almost say I'm a martial artist, even though I don't practice it or anything." Carradine went on to fuel *FIGHTING STARS* with some "spiritual connections" he had going with the late Bruce Lee (who had died in 73). "I feel almost possessed by the spirit of Bruce, something like that...I never met him, but I really feel possessed by him. It's weird. Seeing *ENTER THE DRAGON*



*BOXCAR BERTHA* (Bernie Casey, Hershey, Carradine)

was the only passing I had with him, and I didn't see it until he was dead. I went down to Grauman's Chinese Theater and sat in the first row. I just sort of sneaked in, I never really wanted to go there, I figured it would be really freaky. But I sat and watched it, I was just totally exalted. It was like seeing a religious experience." Indeed it was...

One episode of *KUNG FU*, "The Chain" delivered a fight between Grasshopper and Big Bill Smith. Carradine has a respect for the fellow actor and old friend. "Yeah. I've known Bill for many, many years. We used to work out together at Vince's gym, and we had mutual friends. We were both sort of bikers. We were into Harleys and stuff like that, so we always had something to talk about. Bill became kind of an arc type of villain, but when I first met him, he was, as we all thought, destined to become the shining star of the future. It just didn't work out for him that way. I don't know, maybe he was just too big and too tough to work at that time. Arnold Schwarzenegger has since broken that mold". Reacting to an unsavory comment your interviewer made about Arnold, Carradine quickly retorted, "No, he's not an idiot...he's a much nicer guy. I mean, you gotta be able to put up with a lot of macho redneck shit if you want to hang out with Bill, and I have no problem with that, but Arnold is a gentleman, he's actually a very intellectual person. You might not like his movies, but the fact remains that he did create a breakthrough for big guys with muscles...and funny accents"

"Bill Smith could not break through, largely, I think, because he's just too tough. They didn't cast people like that (in lead roles). They (the studios) were used to the Jimmy Stewarts. The toughest guy they had was John Wayne, who was certainly no Bill Smith. I mean Wayne was certainly a big strong guy, but Bill could've picked him up and thrown him through a window. In the Wayne movies, or most of the films made, you hire people like Smith, and they get thrown out of the window by the hero. It's one of the anomalies of the film business." Speaking of which, William Smith was an original choice to play Caine on *Kung Fu* (after Bruce Lee was turned down). In an 8 minute test shot in 16mm, with Jack Starrett, Smith actually



played Caine, complete with prosthetic eye pieces, to make him look Chinese. Being a martial arts expert in real life, he played a very menacing Caine. Jerry Thorpe, the show's producer, felt Smith was too big.

During the KUNG FU years, the Carradine family also became controversial because of TV talk shows. In '73 Barbara became "the first woman to expose her breast on network TV" when she breast fed Free on the Dick Cavett show. David started rumors by being on Johnny Carson.



*Grasshopper kicks the camera*

"Well, I did one Tonight show with Carson, and we had a lovely time. He had Buddy Hackett and me, we were the only two guests, and Buddy didn't make fun of me at all. 'Ya know he usually makes fun of everybody, but he was real sweet, and so was Carson, it was lovin'... it was wonderful. They asked me to come back...' The next appearance on Carson was a little over two years into KUNG FU. Carradine, rumored to be blasted from LSD for the occasion, nearly took guest host George Carlin's head off. "They wanted me to do it again, and they had this guy Carlin, and I didn't know who George Carlin was. I mean, I was busy making the series, and I didn't have time to check out the media. The publicity department at Warners had set it up, and I just went to do it. This guy started talking to me... Well, now that I know who Carlin is, I understand it. He has a form of humor that is based on sort of a hippie, beatnik thing, while pretending he's crazy and does a lot of drugs. And I sat there, waiting to promote a movie that I'd made and I starred at the guy, and thought 'This guy's a god-damned lunatic', and nothing I said to him, and nothing he said to me related at all. The show was a holocaust. They thought if they put us on together, we'd get along, but I thought I was there with a monkey. It just didn't work." when asked directly if he was on acid during the show, Carradine responded, I never heard that story, that they thought I was on acid, but I thought he was on acid."

## In 1972 Carradine directed his first feature, YOU AND ME

and he and Barbara starred in TWO GYPIES, which was never finished. GYPSIES was directed by Mohry Quandt who later made THE SPECTRE OF EDGAR ALLAN POE (74). YOU AND ME was shot in Oregon between the time he finished the KUNG FU pilot and the series started production. The film later premiered in June '74 at the Paramount Theatre in Austin, Texas. David flew to the premiere with Barbara Seagull and his younger brother Bobby who both were in the film (so was brother Keith). While in Texas, David performed concerts throughout the state to help boost the film. Barbara and Bobby accompanied David in concert. "Miss Seagull" sang and played the flute, and Bobby played guitar. Texan Travis Blair, who worked for Carradine at Film Makers Intl. (the distributors of his films) recalls those zany years. "I remember David got arrested on the day he was supposed to give a concert with Barbara and Bobby at the Willie Nelson picnic in College Station. We were all together at the World Speedway where the show was going to be, when David discovered that he had left something at the hotel. So without his wallet, license or anything, he jumped into a car in a complete stupor and sped off. Weaving in and out of traffic drunk and tripping on acid, David got stopped

by the highway patrol and was whisked off to a holding tank. In a panic at the news, Willie Nelson went down personally and bailed 'em out, and the show went on...he was always in and out of jail in those days, but for David, it all seemed to be part of a calculated act. He seemed to be always looking for trouble...One time in Austin I was getting out of the back of a limo and David flicked a tab of acid across a respectable distance right into my mouth. Luckily, I managed to spit it out before attending an important meeting..."

In the summer of '73, on vacation from KUNG FU, Carradine put together two more features that he also directed, AMERICANA and COUNTRY MILE. "I shot them more or less simultaneously in Kansas. It was a ballsy kind of overambitious idea, to try and shoot two movies at once, but I knew that I wouldn't get to shoot anything else all year, cause I was going to be busy with KUNG FU. So I did them both at once" Financed pretty much out of his pocket, Carradine busted his ass and wallet to get two movies in the can. "I think they're both successful, but I really overextended myself, 'cause the pictures were basically unfinanced and actually ruined my finances for years...I worked for years to pay for those pictures." In 1980, after shooting some pickup shots, Carradine finished AMERICANA, and managed to get some distribution and notice, thanks to Ronald Reagan (!). "I got AMERICANA out to a certain point, and got some great reviews. It won a few festival awards, and I sold 350 prints to the US Armed Services, who were definitely people who should've seen this movie. 350 prints to them is a pretty immense audience. She (Gail Jensen) arranged that, 'cause she's friends with Ronnie. The picture is gradually going around the world."

AMERICANA, which also stars Carradine (and Hershey) centers on a Vietnam Vet who is trying to restore an old timey Merry-Go-Round in rural Kansas. It has been described by critics as a very good, strange drama (see PV#2 review). Carradine says YOU AND ME has been distributed extensively in Europe, South

America, and played a few dates in Asia. A COUNTRY MILE has yet to be released, but is a showcase of Carradine's musical abilities. He wrote and performed all the songs in the film. One sequence has him strumming the guitar and folk singing with Ramblin' Jack Eliot in an old chicken shed. During the crazed '72-'73 period, Carradine found himself a controversial TV star. He and Hershey were in four features together, even though only BOXCAR BERTHA was released at the time. In '73 Carradine had bit parts in MEAN STREETS and THE LONG GOODBYE (also with Arnold Schwarzenegger) and was announced to co-star with his father in HOUSE OF DRACULA'S DAUGHTER. It, of course was never made, but Carradine's next movie, DEATH RACE 2000 was the biggest starring role of his career.



*MEAN STREETS*

**Next issue - DAVID CARRADINE: AFTER KUNG FU - (1975- 1990).** The interview continues. Read about Corman, Bergman, Woody Guthrie, more unreleased movies, how Carradine became a '70s drive-in star and why he's the #1 busiest action star today. Plus an incredible, complete filmography!

Tom Rainone would like to thank Robin Agee, Gail Jensen, Kathleen Zumkley, Bill Neal, Travis Blair, and Mike Grimm.



# Mondo Movies

## Part Two - The Last 20 Years

By Charles Kilgore & Michael Weldon

In Part I of MONDO MOVIES (PSYCHOTRONIC #3) we looked at the history of unusual, shocking, (and fake) documentaries from 1888 until 1968, and attempted to show what led to the international success of Gualtiero Jacopetti's MONDO CANE (1962) and how it spawned dozens of 60s imitations and sequels. (See the letters section of this issue for more.) The 60s ended with hippy and drug documentaries, and probably the ultimate mondo personality feature, THE WILD, WILD WORLD OF JAYNE MANSFIELD (68). In November of 1968, years of strict, formal American film censorship ended when the MPAA was formed. For the first time, films were rated G, GP (later PG), M (later R), and X. The next few years brought countless sex documentaries, testing the new freedoms. By the time porno features in theatres became common, the phony documentaries mostly disappeared. Meanwhile more traditional mondo films from Europe (and Asia) kept getting stronger. Many of the 70s mondo features that were hits in other parts of the world were considered too rough for American audiences. When these films were screened in the US, it was in crumbling inner city theatres, years after they were made (some of the release years listed here are debatable), and often in cut versions. The video revolution has changed all that. Tapes like the FACES OF DEATH series are as well known as MONDO CANE was in the 60s, and even more controversial. "Shockumentary" tapes are easy to find in video stores everywhere in the country. Many stores routinely display them with horror tapes. Many of the video boxes are designed to make them indistinguishable from horror tapes. Not many publications write about them or review them, and most people who rent them could care less if they're partially or completely fake as long as they deliver new thrills and gross scenes. As in Part I, Charles Kilgore, editor of ECCO magazine reviews important mondo movies that are available on tape and points out which one are mostly fake. (His reviews are marked CK.) Other titles are mentioned to illustrate other directions that documentaries have taken during the past 20 years. If you watch much American TV (especially the Fox network) you know that some themes that used to be explored in controversial exploitive documentaries are now common on ratings hungry talk and "news" shows.

### 1969

Denmark is the first country to totally abolish film censorship for adults.

CHARIOTS OF THE GODS? (Erinnerungen An Die Zukunft) This German film about prehistoric aliens led to a 70s onslaught of a new (boring) style of (dubious and usually fake) documentaries about Bigfoot, UFO's, Christ, The Bermuda Triangle... When released in America in '74 it made a fortune for Sunn Classics Films.

UNTAMED WORLD An NBC (later syndicated) series narrated by Phil Carey (SCREAMING MIMI).

MONDO TRASHO (Film-Makers Dist., New Line) P/D/S/cine... John Waters (\*Video- Cinema Group) Water's first feature-length movie stars Mary Vivian Pearce, who is run over by Divine, meets a "shrimper", witnesses a miracle in a laundromat, and ends up in an asylum run by a mad doctor.

SEX BY ADVERTISEMENT (Provocative) D/S Joel M. Reed "Hidden camera" shows people answering personals, by the man who directed BLOODSUCKING FREAKS.

MAN AND WIFE (Inst. For Adult Ed.) D- Matt Cimber (Mateo Ottaviano) Called "the first theatrical hardcore feature". Cimber, who had married Jayne Mansfield and directed her last film (SINGLE ROOM FURNISHED) made this and other early porno features which were allowed to be screened because they were disguised as documentaries. He later made black action movies (LADY COCOA, THE BLACK SIX) and Pia Zadora movies (BUTTERFLY, FAKE OUT). Marvin Miller, who gave away money every week as Michael Anthony on THE MILLIONAIRE show (55- 60) and narrated MALAMONDO and MACABRO, was also involved with MAN AND WIFE (and the later HOLLYWOOD BABYLON).

BLUE MOVIE (a.k.a. FUCK or F\*\*K) (Andy Warhol Films) P/D/cine. Andy Warhol. Viva stars in a now rare underground feature with hardcore sex scenes. SEX AND THE ANIMALS (Dal-Art) (\*Video City) Dallas' Larry Buchanan co-directed this self explanatory doc. which opened with turkeys mating to Ravi Shankar music.

KAMA SUTRA (Kamasutra- Vollendung Der Leibe) (W. German) (Trans-American 70) D- Kobi Jaeger 25 minutes of American body painting, drugs, wife swapping... were added by A.I.P.

WITCHCRAFT THROUGH THE AGES (1920) is rereleased with a new soundtrack featuring narration by William Burroughs. (\*Video- Embassy/Nelson)

CALCUTTA By Louis Malle.

MEDIUM COOL (Par) D/S/cine.- Haskell Wexler Robert Forster stars as a detached TV cameraman covering the '68 Chicago Democratic convention

riots. Filmed on location, it received an X rating. Wexler recently directed MATEWAN and makes TV commercials.

### 1970

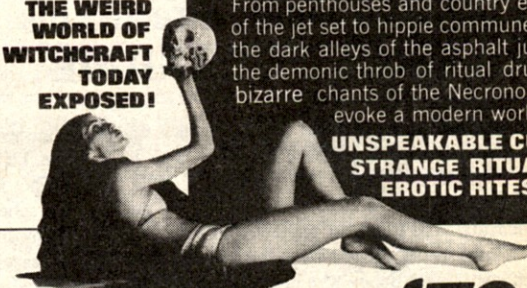
Cinematic (Jerry Gross' company) releases a double bill of MONDO CANE and MONDO PAZZO (MONDO CANE II) (both edited).

PAUL BOWLES IN MOROCCO (\* Video - Mystic Fire)

NOTES FOR AN AFRICAN ORESTES D- Passolini (\*Video- Mystic Fire) MONDO ROCCO (Signature) P/D/S/Narrator- Pat Rocco Compilation of gay shorts plus A Night At Jones, a feature about female impersonators at a Hollywood club. With Jim Bailey. Rocco also compiled SEX AND THE SINGLE GAY the same year.

AFRICANUS SEXUALIS (Black Is Beautiful) (Institute Of Adult Education) D- Matt Cimber "Documentary" about African sexual customs with graphic demonstrations shot in L.A. Cimber also made HE AND SHE AND THE SENSUOUS FEMALE (also documentaries) the same year.

THE WEIRD  
WORLD OF  
WITCHCRAFT  
TODAY  
EXPOSED!



From penthouses and country estates of the jet set to hippie communes and the dark alleys of the asphalt jungles the demonic throb of ritual drums... bizarre chants of the Necronomicon evoke a modern world of...

UNSPEAKABLE CULTS  
STRANGE RITUALS  
EROTIC RITES

P.A.C. CARAVEL  
PRODUCTION

Witchcraft '70

DIRECTED BY LUIGI SCATTINI • ADDITIONAL SEQUENCES PHOTOGRAPHED AND DIRECTED BY R.L. FROST • COLOR BY MOVIELAB • A TRANS AMERICAN RELEASE

WITCHCRAFT '70 (Trans-American, rated X, then R) D- Luigi Scattini, Lee Frost, Narrated by Edmund Purdom. Voodoo, black masses, hippy "families", and Satanist Anton Lavey (a friend of Jayne Mansfield and other stars). Frost had also made MONDO BIZARRO and MONDO FREUDO and later directed THE THING WITH TWO HEADS. Purdom had also narrated SWEDEN HEAVEN AND HELL and went on to direct DON'T OPEN UNTIL CHRISTMAS (84). Other post Manson occult/sex documentaries released in



1970 were SEX RITUALS OF THE OCCULT (Studio West), (including sex in a coffin), THE ZODIAC COUPLES, and SEX AND ASTROLOGY (Inst. For Adult Ed.)

TOGETHER (Hallmark) P/D- Sean Cunningham, Ass. P- Wes Craven Sex "documentary" with Marilyn Chambers by two guys who later changed the face of horror films.

CENSORSHIP IN DENMARK and SEXUAL ENCOUNTER GROUP (both Sherpix), SEXUAL PRACTICES IN SWEDEN (Mishkin) (\*Video- TWV), and SEXUAL FREEDOM IN DENMARK (Art) These sex documentaries, all directed by Alex DeRenzy were, like the Cimber and Cunningham features, the predecessors of porn movies as we know them today. DeRenzy still cranks the shit out (PRETTY PEACHES II, BABY FACE II...) Similar 1970 titles by other directors were SEXUAL PRACTICES IN SWEDEN and SEXUAL FREEDOM IN MARRIAGE.

HOLLYWOOD BLUE (P-Bill Osco, D- Howard Ziehm) and HISTORY OF THE BLUE MOVIE (D- DeRenzy) (\*Video Caballero) Another way to get hardcore sex on the screen in 1970, "documentaries" of historical porn shorts. Osco also directed MONA the same year (usually considered the first non-documentary porno feature), produced FLESH GORDON, and married Jackie Kong (BLOOD DINER) and produced her first movie (THE BEING).

WHAT DO YOU SAY TO A NAKED LADY? (U.A.) (\*Video - Key) P/D/S Allen Funt Funt and his candid camera cash in on the new cinema freedom. KAMA SUTRA '71 (Variety)

GIMME SHELTER D- David, Albert Maysles, Charlotte Zwerin. (\*Video- RCA/Columbia) The first rock concert documentary with an on screen murder.

## 1971

MARITAL FULFILMENT P/D Ferd and Beverly Sebastian (GATOR) IS THERE SEX AFTER DEATH? P/D/S Jeanne and Alan Able Phoney sex doc. Alan Able is featured in the Re/Search Pranks issue.

MAKING THE BLUE FILM, ST. PAULI REPORT (Germany), SEXUAL CUSTOMS IN SCANDINAVIA SEXUAL FREEDOM IN GERMANY, 101 ACTS OF LOVE, PORNO POP (Danish), SEXUAL FREEDOM NOW, EROTICON, ALL ABOUT SEX OF ALL NATIONS (more sex docs.) SECRET RITES (Avco Embassy) A mondo feature with open heart surgery, transvestites, cremation, a dog skinned alive and cooked, witchcraft, Viet Nam and Hiroshima footage. Much of it was "obviously faked".

AFRICA AMA (PEA) (Italy) Mondo doc. featuring childbirth, circumcision, tattoos, drugs, homosexuals, animals butchered...

MARCO Natural childbirth doc.

THE HELLSTROM CHRONICLE (Cinema 5) (\*Video RCA/Col.) P David L. Wolper Frightening Oscar winning doc. about man vs. the insect world. THE BEGINNING OF THE END OF THE WORLD (Canada) Narrator- Vincent Price

MILHOUSE: A WHITE COMEDY D Emile DeAntonio Nixon doc.

I AM A GROUPIE (Tra: s-American)

THE LAST MOVIE (Universal) Director/star Dennis Hopper became a Hollywood exile after Universal executives got a look at his harsh, uncommercial look at reality and film and how they can effect each other.

BRUTES AND SAVAGES (Us/Japan) P/D- Arthur Davis, Narration- Richard Johnson (\*Video- Gorgon/Maljack/MPI) BRUTES AND SAVAGES is a film so sadistic that it makes the more famous FACES OF DEATH series (released by the same video company) look tame by comparison. In the name of entertainment, a variety of animals are slaughtered- some slowly- in front of the camera. Sadists must be warned, however, that for these gruesome highlights they must sit through the most boring, inept mondo movie ever lensed. By nature most mondo films exaggerate or misrepresent their subject matter. But how can viewers who lack the firsthand knowledge of exotic subjects deny with certainty the filmmakers claims? How, that is unless the film is BRUTES, its lamebrained attempts at deception will send even microcephalic viewers storming back to the video store for a refund. Arthur Davis helms a South American expedition which massacres credibility as well as wildlife. Despite some ludicrous fakery, BRUTES is almost humorless; its funniest scene is when a rubber crocodile attacks a group of river-crossing young Nubian men, one of its many poorly staged segments. In one scene, the narrator explains how the crew, under threat of death, had to film headhunter rituals from a concealed location using a telephoto lens. In the next scene, the camera's point of view is from the inside of a native hut, facing the "headhunters". Two young betrothed headhunters then perform the Turtle Wedding Ceremony by slitting the throat of, and then garotting, a large sea turtle. The turtle's slow painful death is real, but the ceremony is obviously one of the many sadistic fabrications. From its

opening credits set to a fourth rate imitation Philly disco track to its final segment on a llama mating ritual, BRUTES squeezes all the worst mondo elements into one stinking cinematic turd. A segment on human cranial surgery provides the only evidence that a brain was involved in this entire sorry enterprise. (CK) -Arthur "Mr. Showman" Davis, described in Variety as "a former Florida theatre owner" returned with ART OF KILLING (78?), about Japanese martial arts. BRUTES narrator Richard Johnson is the British actor who later starred in the Italian ZOMBIE (79).

## 1972

DEEP THROAT, BEHIND THE GREEN DOOR, and THE DEVIL AND MISS JONES are well publicized porn hits with plots and acting, effectively doing away with the short lived sex documentary facade. Anti- Viet Nam war docs. include WINTER SOLDIER and Jane Fonda's F.T.A. (Fuck The Army).

MANSON (A.I.P.) (\*Video-United) D- Robert Hendrickson, Laurence Merrick. Manson's followers interviewed before the murders. A disturbing documentary that was banned for years in California.

HOLLYWOOD BABYLON (Institute OF Adult Education) (\*Video Neon) Obviously staged soft core sex doc. with real Hollywood footage. "Based" on Kenneth Anger's book, produced by Marvin Miller, and featuring sex star Uschi Digard as the Marlena Dietrich character.

WEED (Sherpix) PG rated drug doc. by Alex DeRenzy

MONEY TALKS (U.A.) P/D/S Allen Funt Cynical Funt and his candid cameras catch people after bucks.



LA VALEE (Obscured By Clouds) D- Barbet Schroeder. Real New Guinea natives appear in this semi doc. with music by Pink Floyd (who also did Schroeder's MORE (69).

FAREWELL UNCLE TOM (Adio Uncle Tom) (European Int. X) D/S Gualtiero Jacopetti, Franco Prospero An attempt to combine footage about slavery with scenes of topical American Black Power leaders. Includes staged scenes, actors, and the original MONDO CANE creators on screen.

THE ACT OF SEEING WITH ONE'S OWN EYES "Underground" Stan Brackage film of human autopsies.

STIGMA (Cinerama) (\*Video Vista) D- David Dursten. Phillip Michael Thomas stars as a war vet doctor who discovers an American island with a VD epidemic. New York DJ Cousin Brucie Morrow presents a horrifying slide show illustrating the results of advanced syphilis. Durstyn went on to make the even more upsetting I DRINK YOUR BLOOD, then made gay porno films.

MUTATIONS (Col.) (\*Video Vidcrest) (The Freakmaker) (UK) D- Jack Cardiff Horror movie with Donald Pleasance and real life carnival freaks, notably "Popeye".



**MARJOE** (Cinema 5) (\*Video RCA/Col.) D- Howard Smith, Sarah Kernochan. The life of Marjoe, fake child faith healer/ holly roller/ evangelist, who then became Marjoe Gortner, exploitation movie star (JUNGLE WARRIORS, HELLHOLE...)

**THE MAN FROM DEEP RIVER** (Mondo Cannibale/ Deep River Savages) (\*Video Prism) D- Umberto Lenzi. In a year that saw a record number of horror movies about cannibals, the first porno hits, (and the end of the Viet Nam) war, this Italian feature combined mondo style elements with a story, and later inspired more disturbing imitations. A western photographer (Ivan Rassimov) in Thailand and Burma witnesses tribal sex, violence, and cannibalism, is tortured, saves the chiefs son, is married into the tribe and becomes chief. With a by-now cliché monkey brains eating segment. It became increasingly difficult to tell the difference between acting, special effects and make-up, and documentary "real" footage. Lenzi made other more acceptable horror/zombie.... movies, then topped himself with **MAKE THEM DIE SLOWLY** (81).



Barbet Schroeder's **LA VALEE**

**OF THE DEAD** (Des Morts) (Belgium/France) D- Thierry Zeno (\*Video-Gorgon/Maljack/MPI) An astounding, sometimes gut wrenching view of worldwide attitudes about death and dying, **OF THE DEAD** goes beyond usual "movie" death and explores its reality in grim, unflinching terms. This incredible film not only takes viewers into the realm of the dead, but also explores death's effects on the living. In one segment, the filmmakers interview a woman whose primary pleasure is watching a video tape recorded of her husband shortly before his death from liver cancer. This and other scenes make the **FACES OF DEATH** series resemble a high school auto safety film. There's horrifying footage of a funeral in Thailand for a decomposed corpse, a young knifing victim's last minute emergency room treatment, and the execution of a rebel guerilla in The Philippines- images of actual death shown without compromise. **FACES** also features visits to a coffin salesman, a pet cemetery, and an interview with a pilot who will, for a fee, spread cremated remains over San Francisco Bay. Throughout the film, Dutch director Zeno makes masterful use of film language to demystify his subject and force viewers to accept the inevitability of death. Zeno's use of montage (such as in the cross-cutting between a posh U.S. funeral and the burial of a Thai peasant woman) attains, sans narration, the impact of **MONDO CANE**'s thematic juxtapositions. **OF THE DEAD** features gruesome footage of an execution, an autopsy, and the mortuary room preparation of a corpse, but equal attention is given to the trappings of death found in retirement homes and muscular dystrophy clinics. Not content to pander to a "gross-out" mentality, **OF THE DEAD** insistently pokes at our own attitudes towards death. Viewers accustomed to autopsy-room footage may still find the film, and the questions it raises, too grim to bear. In the last scene, the emotional funeral of an old Chinese woman, a young mourner sobs "Grandmother, why are you dead?". **OF THE DEAD** echoes her anguished cry with its insistence in proving that life, fleeting and fragile, will

end for all of us. It is required viewing for those brave enough to face the cold, sober reality of our own inevitable fate. Despite an appreciation by critic Amos Vogel in Film Comment, Zeno's film was never given wide US theatrical distribution. (CK)

**MONDO MAGIC** (Naked Magic, Shocking Cannibals) (\*Video- Magnum) D- Alfredo and Angelo Castiglioni. The role of mysticism in the world of primitive people is the key topic of **MONDO MAGIC**, perhaps the best of the 70s mondo films. A harrowing look at the importance of ritual and magic in the lives of primitive people, **MAGIC** features such appalling documentary footage that one N.Y. viewer complained that the film was "very difficult to endure, even for the hardened 42nd St. grindhouse devotees". Under a broad banner is presented some of the most repellent culture-shock-inducing footage ever presented stateside. Yet the film lacks the geek-show atmosphere so prevalent in its contemporaries. Alberto Moravia's high-minded narration constantly seeks to explain, rather than ridicule, practices that seem grotesque to western eyes. Where Jacopetti mocked, Moravia accepts with attuned incredulity. An African tribe using showers of fresh cattle piss as an insect repellent is understandable when one realizes that the alternative would be death from itching. Which is worse: the slow death by spear of an African elephant killed by a hungry tribe for food and clothing, or death by one bullet from a poacher's high-powered rifle for the value of ivory tusks? **MAGIC** is an edifying exploitation film, a gorehounds National Geographic. A reflective mood is maintained whether revealing the uses of powdered cow dung or documenting one tribe's fast, brutal response to adultery. Beliefs are predicated by needs, claims the text, and **MAGIC** supports the claim. Modernity, ever encroaching, is viewed as a threat, for magic's greatest enemy is the world of science and its sterile explanations for life's mysteries. In the world of **MONDO MAGIC**, magic is a more versatile god than science. Despite its superior spiritual and intellectual overtones, **MAGIC** is not for everyone. Scenes of an African cattleman thrusting his arm shoulder-length into a cow's anus to unblock its colon will never be seen in such detail on **ALL CREATURES GREAT AND SMALL**. Neither will the haunting image of a young African accomplice of poachers holding the eyeball of a slaughtered elephant in his hand, a huge bloody orb that in his guilt, he fears has cursed him. Segments on sexuality are more explicit than before: a Moslem folk doctor casts a fertility spell by caressing the bodies of a mating couple with pages of the Koran. A Moslem girl's virginity is checked by an expert- one prerequisite for a successful marriage. Despite such appeals to voyeurism, **MAGIC** usually treats it's subjects with dignity and awed respect. In **MAGIC**, spiritism is a response to pain which cannot be eased in the physical world. While it brims with compassion for the suffering, the film is still painful to watch and impossible to forget. Because of its intelligence and its undeniable shock value, **MAGIC** is highly recommended to those who can endure its savage charms. (CK)- The directors returned with **SWEET AND SAVAGE**.

## 1973

**AUTOPSY** D Armando Crispino (\*Video All Seasons) Italian Anti-war film about an American soldier obsessed with death, featuring real and staged war footage and real autopsy footage. Some of the scenes later showed up in **FACES OF DEATH II**.

**EROTICUS** A history of gay porn doc,

**JOURNEY INTO THE BEYOND** D- Rolf Olson, Narrator- John Carradine.

Psychic surgery, supernatural occurrences...

**DEADLY FATHOMS** The effects of bomb testing, narrated by Rod Serling.

**PYGMIES** Non exploitive doc. narrated by Lorne Greene.

**F FOR FAKE** D/S/star/narrator- Orson Welles. Rarely screened doc. about art forgeries, faked biographies, and phony documentaries. Welles, who once convinced people that Martians had landed, later narrated many of them.

**JABBERWALK** (Mondo America, This is America) D- Romano Vanderbes (\*Video- Video City) A hilarious, though distorted, view of America's foibles as seen from a European perspective, **JABBERWALK** distorts and exaggerates some already grotesque aspects of twentieth century American life. Domestic audiences will laugh to see our lifestyle portayed in a manner usually reserved for the "unusual" customs of Eastern and third world nations. As in most mondo movies, what is glimpsed is often either totally staged or grossly misrepresented by the narrator. What must be a decade of Indianapolis 500 accident footage is spliced together to create the illusion of one single day's carnage. A narrator gravely states that the demolition derby "is one of the most important American sports". A fat woman in an "aversion" clinic is shocked by a sadistic attendant whenever she tries to grab a proffered hamburger. In one of the funniest scenes, a honeymooning couple swap their Poconos heart shaped



tub for pistols to fire at human formed targets provided by the resort. The purpose: to provide newlyweds for life in America's crime ridden cities. Though America is often the filmmakers target, one can easily imagine foreign sensation seekers lining up for passports after witnessing the lurid hijinks of their American counterparts. Indeed, JABBERWALK is a perfect travelogue for promoting tourism in the US to European perverts. JABBERWALK begins with a montage of its key scenes accompanied by "Handsome" Dick Manitoba and the late great Dictators making mincemeat out of "God Bless America". It ends with a ridiculous ditty that lyrically tries to tie together the films most ludicrous scenes. In between are hilarious misconceptions about American life that compete with authentic segments on real eccentrics and our cultural peculiarities. The mundane (weightlifters, mud wrestling, male strippers) and the truly bizarre (rent-a-dungeons, senior citizen brothels, a drive-in mortuary) are tightly edited into a dizzying display of our nation's most freakish obsessions. JABBERWALK's sharp, schematic juxtapositions are reminiscent of MONDO CANE's style of visual storytelling. From a scrap metal yard to an auto show to a demolition derby, America's auto obsession is depicted full circle. Scenes of child evangelist Little Michael Lord at work is thematically similar to the Satanic Mass that follows. Other juxtaposed scenes are not as insightful: an encounter group of overweight naked people precedes an awards ceremony for porno stars. The director has fashioned a funny, immensely entertaining film from beyond-the-fringe but inarguably American obsessions. Lurid, heavily sensationalistic, and ultimately dishonest, JABBERWALK is a grand tour of an America gone bananas. It is highly recommended for both mondo mavens and the merely curious. (CK) Video City announced that it would also release JABBERWALK II on tape, but never did.

## 1974

The 70s (fictional) disaster film craze peaks with the release of *TOWERING INFERNO*, *EARTHQUAKE*, and *AIRPORT '75*. A good mondo movie could be made about the fate of some of the stunt people who worked on these major releases.

CHARIOT OF THE GODS? (69) hits US screens.

GENERAL IDI AMIN DADA Barbet Schroeder (BARFLY) was given permission by the egotistical Uganda dictator to film this amazing documentary. DIVINE HORSEMEN- THE LIVING GODS OF HAITI (\*Video- Mystic Fire) Filmmaker Mayra Deren filmed voodoo ceremonies in 1947. The footage was edited long after her death.

(ANIMALS ARE) BEAUTIFUL PEOPLE (Warner Brothers) P/D/S/ed. Jamie Uis (THE GODS MUST BE CRAZY).

BIRDS DO IT...BEEES DO IT (Warner Bros.) Producer David L. Wolper follows the lead of Larry Buchanan and makes an animal sex doc.

VANISHING WILDERNESS (\*Video- Media) Cowboy star Rex Allen narrates doc. about North American wildlife featuring frequent heavenly choirs on the soundtrack.

TANTRA OF GYUTO: SACRED RITUALS OF TIBET (\*Video- Mystic Fire) HEARTS AND MINDS (Warner Bros.) (\*Video- Embassy) D Peter Davis

Once very controversial Viet Nam war doc., produced by Bert Schneider's BBS, the same company that made 70s Jack Nicholson hits and created The Monkees. PANORAMA BLUE A soft core sex spoof of THIS IS CINERAMA, inspired by the success of 3D STEWARDESSES

SEX FREAKS Porno "doc." featuring John Holmes.

THE FEMALE RESPONSE (Trans-American)

SHOCKING ASIA (Germany/Hong Kong) (\*Video Magnum) D/S- Emerson Fox. A Times square legend, SHOCKING ASIA was created primarily for the mondo mad Cantonese audience. It also scored big in US grindhouses and video rental stores. Though it seems tame compared to MONDO MAGIC and others, its operating room footage of sex change surgery quickly gained it a notoriety the bulk of the film can't justify. The camera records every grisly surgical procedure performed on a young male garment worker, including the insertion of the silicone filled bags into gaping incisions carved in the chest and the systematic severing of the prick. The graphic close-ups will turn male viewers into gasping, crotch-grabbing wretches. Content to recycle tired mondo movie material (snake eaters, flesh piercing Hindu fakirs), the rest of ASIA rarely surprises. If not for the surgical footage plus some hilarious scenes detailing Japanese sexual obsessions, ASIA's soporific segments would put even stalwart mondo fans in a coma. Truly unusual practices are mixed with mundane elements such as female wrestling, prostitution, and faith healing. The film's narration- an important element in most mondo movies- seems to have been an afterthought. Many of ASIA's best moments are humorous. In the prelude to the operation footage, a seedy East Indian "surgeon" justifies his sex

change operations while the camera's motor whirrs noisily in the background. A visit to a Japanese hotel designed primarily for sex offers demonstrations of Rube Goldberg-like contraptions which supposedly enhance lovemaking. A Japanese ceremony in honor of the penis consists of a giggling procession of adults and children carrying huge plaster choads. Footage of sex museums in Toba, a veritable Disneyland of carnal aberration, manages to simultaneously amuse and repulse through its horrendous depictions of tortures and bestiality. Variety described the film as "a ragbag of exotic curiosities that should please masochists, hardened voyeurs or plain gore addicts..." Though far from the worst the genre has to offer, ASIA rarely rises above the level of cliché. Mondo enthusiasts have seen most of its offerings elsewhere. Novices should also bypass ASIA in favor of MONDO CANE or any other superior shockumentary. (CK) SHOCKING ASIA and MONDO MAGIC were later sold together on tape as the "Shock Box".

SHOCKING ASIA II (\*Video- Magnum/ Video City) Consisting mostly of leftover footage from the first film, SHOCKING ASIA II is a grubby collection of both authentic and staged sequences that manages to surpass the original in its incessant tedium. Here the focus leans more heavily toward sexual practices, with near-hardcore footage of Asian prostitutes and their johns. Prostitution, Asian Style would be a more appropriate title, since over half the film is dedicated to whoredom. As in the original film, the sexually orientated footage provides the funniest and sleaziest moments. A Japanese grandpa is jerked off via a gloryhole in the booth a seedy brothel. He is later diapered and tucked into a crib by a tart acting as "mommy". That these scenes are apparently staged only adds to their



lurid appeal. Grotesque Japanese peepshows are included solely for exploitation: a stripper seemingly pulls a string of razor blades out of her cunt; another woman binds herself tightly with leather straps while hanging naked upside down. Onstage in a red-light district nightclub, three nude women smoke cigarettes with their nether lips. Although ASIA II lacks the first film's sex-change operation, it does offer stomach-churning footage shot in a Thai leper colony. Close-ups of ravaged faces linger in the mind's eye, a horrible testimony to a disease still prevalent in underdeveloped countries. On a more edifying note, a Jesuit priest debunker reveals the secret of Philippines psychic surgery, which turns out to be old-fashioned sleight of hand. This and a segment on an artist with paralyzed arms who paints landscapes with her feet appear to have been included to counterbalance the film's many exploitive elements. ASIA II makes two hours seem like five. Its lack of structure seems to be the result of haphazard editing and conception; unrelated segments are clumsily linked together. Aside from some sequences staged for the film, the rituals on display are all to common in the mondo canon. The irritating (and pointless) male/female narration helps put ASIA II near the bottom of any "must see" list. (CK) SHOCKING ASIA II was later





### FACES OF DEATH

paired with the CAMPS OF DEATH tape as the "Shock Box II"

**1975**

AFRICA UNCENSORED (Trans-American)

ACAPULCO GOLD Drug doc.

INSIDE MARILYN CHAMBERS P/D/S The Mitchell Brothers

**1976**

A major controversy surrounds the release of *SNUFF*. It pretended to be one of the rumored ultimate real mondo movies- featuring a woman actually killed on camera. Of course it was totally fake. The staged death scene was filmed in NYC by Monarch Releasing's Alan Shackleton. He added it to the 1971 Manson inspired *SLAUGHTER*, made in Argentina by the late Michael Findlay and his wife Roberta (now making horror movies). Imitations (also fake) then turned up in Germany and Brazil.

IN SEARCH OF... debut of syndicated TV series inspired by *CHARIOTS OF THE GODS* and hosted by Leonard Nimoy. Other out of work actors who narrated docs. with similar themes were William Shatner (*MYSTERIES OF THE GODS*) and George Takei (*SPECTACULAR DISASTERS*).

*MYSTERIES FROM BEYOND EARTH* (United) UFOs, The Bermuda triangle, cloning...

*ULTIMO MONDO CANNIBALE* (Mondo Cannibale II, Jungle Holocaust, The Last Survivor, Cannibal, Last Cannibal World, Carnivorous) D- Ruggero Deodato (\*Video- Video City, Lettuce) A Westerner is the sole survivor of an expedition to a primitive island. Convincing looking natives humiliate and torture him, then he escapes and has pretty graphic sex with a woman played by Me Me Lay (also in *MONDO CANNIBALE*) who has too much modern make-up for a primitive jungle woman. Includes real footage of a crocodile split open and other animals being killed. Deodato later directed an even stronger mixture of real and faked horrors, *CANNIBAL HOLOCAUST*.

*THE FAKING OF THE PRESIDENT 1974* P/D/S Jeanne and Alan Abel Phoney doc./comedy.

*SEX O'CLOCK U.S.A.* (France) D- Francois Reichenbach. White slavery, prostitutes, group sex...

*MUSTANG: THE HOUSE THAT JOE BUILT* P/D/cine. Robert Guarnick A look at the Mustang Ranch.

*PROSTITUTION* French doc. by Jean- Francois Davy (*EXHIBITION CALIFORNIA REICH* (\*Video)

**1977**

*TRAP THEM AND KILL THEM* (Emanuelle e Gli Ultimi Cannibali) (\*Video- Transworld) D/co-s Joe D'Amato (Aristide Massaccesi) More faked cannibalism in the Amazon, starring "Black Emanuelle" Laura Gemser, who has been in over a dozen features directed by D'Amato.

*THE LATE GREAT PLANET EARTH* (Pacific Int.) P/D/S Robert Amram, Narrator- Orson Welles Biblical reenactments, scientific testimonies, and real life disasters show how the world will end in our lifetime. This became a big seller on video, especially in L.A. which this film said would fall into the ocean in 89.

*CATASTROPHE* (New World) Narrated by William Conrad who also narrated *DOOMSDAY 2000* and the syndicated *WIDE WORLD OF ANIMALS*. *THE OTHER SIDE OF MADNESS* D- Frank Howard Another Manson doc., with real and staged footage.

*PUMPING IRON* (Cinema 5) D- George Butler, Robert Fiore (\*Video- RCA/Col) Arnold Schwarzenegger vs. Lou Ferrigno in doc. about bodybuilding.

*WITCHCRAFT* By Arthur Davis (*BRUTES AND SAVAGES*)

*INSIDE JENNIFER WELLES*

*GIZMO* D- Howard Smith (\*Video- Warner) Archive footage of humorous inventions.

**1978**

*WHEN DISASTER STRIKES* Syndicated TV doc. series, narrated by Glenn Ford.

*FREAKS-VERY SPECIAL PEOPLE* (\*Video)

*GATES OF HEAVEN* (\*Video- RCA/COL.) D- Errol Morris A look at American pet cemeteries.

*THE DIONNE QUINTIPLETS* (Video Yesteryear)

*UNKNOWN POWERS* (\*Video- Video Gems) Hosted by Jack Palance and others. (See review in PV #2)

*ALL YOU NEED IS CASH* (The Rutles)

*THE CRAMPS LIVE AT NAPA STATE MENTAL HOSPITAL* (\*Video -Target)

*FACES OF DEATH* (Aquarius '81) D- Conan Le Cilatre (\*Video- Gorgon/Maljack/MPI) A blockbuster in the Orient, this film was distributed domestically by New York's Aquarius Releasing (*SAVAGE MAN*, *SAVAGE BEAST*, *DOCTOR BUTCHER M.D.*....) with the hopes that it would attract the legions of gorehounds who had flocked to see *MAKE THEM DIE SLOWLY* and others. It was a box office failure, but has since become one of the all time top renting video cassettes. The immense popularity of the *FACES OF DEATH*





series has resulted in the video releases of many of the films reviewed here. If the demand for more FACES-type films leads to the availability of mondo movies worth watching, this bankrupt series will have served some use. On its own, the FOD series is devoid of all but the most basic kind of impact: the viewer recoiling in revulsion. Ostensibly with the same objectives as *OF THE DEAD*, FOD more closely resembles a mondo movie of classic vintage with its inclusion of obviously faked footage. Rather than merely restage an accident, the filmmakers attempt to make their footage look authentic by using hand held cameras and wild sound. Staged scenes of an electric chair execution, a Middle Eastern beheading, grizzly bear and alligator attacks, an assassination, and a phony San Franciscan cannibal cult are often funny but unconvincing. Surrounding the fake vignettes are authentic, gruesome scenes of autopsies, suicides, the recovery of drowning victims, the aftermath of natural disasters and airplane crashes, and an abundance of slaughterhouse footage. The names in the credits are all aliases. Narration is handled by actor Michael Carr portraying Dr. Francis Gross, a pathologist and student of death. At times his pedestrian comments act as halfhearted humanitarian apologies for the film's images; after grotesque footage of seal slaughter, Dr. Gross decides he will "never wear the skin of an animal again." As in *BRUTES AND SAVAGES*, the majority of the violence is directed at animals. Although much of this footage was filmed in slaughterhouses, scenes of a live python eaten by piranha or a pit bull battle to death were apparently mounted for the filmmakers to document. Also suspect is a group of well dressed "gourmets" who bash in a captive monkey's head to feast on its brain. Besides its charnel house footage, FOD also features human carnage. Charred chunks of human flesh litter the site of an air tragedy in San Diego; shredded bodies are dragged from the wreckage of colliding trains. The victims of natural disasters, gang warfare, and drowning accidents are given equal time. This footage is gruesome, but curiously lacking either visual or emotional impact. The overall effect is akin to walking behind the counter in a butcher shop. After a brief segment on life after death accompanied by photographs of ghosts, FOD concludes with lovely close-ups of flowers, the fall of Freddy the leaf, and a really sappy song. And that is all: ridiculous staged scenes, gory newsreel footage, and distasteful philosophy that only a moron would accept as introspective. (CK) Originally made by Californians for the Japanese market, it outgrossed *STAR WARS* in Japan for 13 weeks.

## 1979

**CANNIBAL HOLOCAUST D-** Ruggero Deodato (\*Video- Mogul, Video City) A movie about making mondo movies (see *WILD EYE*, 67). Amazon jungle atrocity footage supposedly filmed by cruel documentary film makers before they were butchered by natives, is discovered and watched by American TV network execs. This controversial movie includes animals actually being killed and hasn't been topped for disgusting scenes. It's also a very convincing, clever, subversive, and dishonest movie pretending to condemn everything it shows. Deodato later toned down a little and made movies featuring people like Michael York and Karen Black.

**LET ME DIE A WOMAN (Hygiene) D-** Doris Wishman A doctor shows interviews with real transvestites, and real sex change operations plus newsreel footage and anonymous porno scenes. It's sort of a sleazy mondo version of Ed Wood's *GLEN OR GLENDA* (53). Director Frank Henenlotter (*BRAIN DAMAGE*) says that the on screen doctor/host was later arrested for illegal sex change operations.

**THE GODS MUST BE CRAZY (\*Video- Playhouse) P/D** Jaime Uls Semi-doc. from Botswana that broke New York box office records in 84.

**DAYS OF FURY D-** Doro Vlado Hreljanovic Narrator- Vincent Price A look at real life disasters. Price also narrated *TABOOS OF THE WORLD*, *THE DEVILS TRIANGLE*, and *AMERICAN SCREAMS*.

**MONDO NUDO (Canada)**

**MR. MIKE'S MONDO VIDEO (New Line) D-** Michael O'Donahue (\*Video- Pacific Arts) Mondo parody made for but banned by NBC. Includes celebrity deformities and Sid Vicious.

## 1980

**MAKE THEM DIE SLOWLY (Cannibal Ferox) (Aquarius '83, rated X) D/S** Umberto Lenzi. (\*Video- Thriller) One of the stronger fake lost civilization films. College students in Columbia encounter Indians who fight back after being abused by drug dealers. Includes (fake) scenes of cannibalism, castration, rituals, torture... and real animal slaughter "Banned in 31 countries."

**THE EMERALD JUNGLE (Video- Continental) (Mangiati Vivi, Eaten Alive, Doomed To Die) D** Umberto Lenzi Ivan Rassimov (ILSA, HAREM KEEPER OF THE OIL SHIEKS) plays a Rev. Jim Jones type in New Guinea.

With faked castration, sodomy, rape, incest, cannibalism, real animal slaughter- and Mel Ferrer (also in Lenzi's *CITY OF THE WALKING DEAD* the same year).

**THE LIFE AND TIMES OF ROSIE THE RIVETER** Doc. footage researched by Pierce Rafferty (*ATOMIC CAFE*) was used in this feature.

**INSIDE DESIRE COUSTEAU** and **INSIDE SEKA**

## BIZARRE HUMAN SACRIFICES!

The most Violent Film Ever!



THEY RAPED & MURDERED HIS SISTER WHILE HE WATCHED HELPLESSLY. NOW IT'S HIS TURN TO...

## MAKE THEM DIE SLOWLY

## 1981

The year that the shockumentaries invaded New York's 42nd St. full force. *SAVAGE MAN*, *SAVAGE BEAST*, *FACES OF DEATH* and others were promoted by large, impossible to miss, graphic signs. Soon other (usually old) features, ripoffs, copies, and sequels were being screened. Sleazoid Express editor Bill Landis started screening some of them for the downtown crowd at The Mudd Club. The success of these films during the early 80s coincided with the last gasp of the dying deuce, a victim of video, A.J.D.S., Mayor Koch, rising rents and greedy plans to build more ugly highrises.

**SWEET AND SAVAGE (Italy) D-** Alfredo and Angelo Castiglioni

**NIGHT OF THE ZOMBIES (\*Video- Vestron) (Italy) D-** Bruno Mattei A S.W.A.T. team in New Guinea encounter fake zombies and real mondo footage. (*THE INCREDIBLE FANTASTIC*) *SUCUBARE* Part mondo martial arts fantasy from Hong Kong (reviewed in PV #2). Reader Brian D. Horowitz points out that the music was lifted from Morricone's *EXORCIST II* score.

**THE MAN WHO SAW TOMORROW (WB) co-P/D/co-S-** Robert Guenette Orson Welles returns to warn us of the doom and destruction in the near future that was prophesized by the 16th century French physician Nostradamus. Newsreel footage is mixed with dramatizations. Orson tells us Moslems will launch a nuclear attack on Manhattan in 1999 (but also claims that California will be destroyed in 1988).

**THIS IS ELVIS D-** Malcolm Leo, Andrew Solt (\*Video- Warner) Amazing new low in faked documentary filmmaking. Elvis sound-alike Ral Donner narrates as Elvis (see *THE WILD WILD WORLD OF JAYNE MANSFIELD*). Actual film clips are edited together with "recreations" with actors playing Elvis.

**BEING DIFFERENT P/D/S** Harry Rasky, Narrator- Christopher Plummer (\*Video- Vestron) Interviews with real life carnival freaks...

**EXHAUSTED (\*Video- Caballero)** "Documentary" about porn star John Holmes, who was accused of murder at the time. Should have called it *Mondo Holmes*.



# O HOMEM QUE VIU O AMANHÃ NOSTRADAMUS O MAIOR VIDENTE DE TODOS OS TEMPOS !



UMA PRODUÇÃO DAVID L. WOLPER "THE MAN WHO SAW TOMORROW"  
ORSON WELLES PRODUTOR EXECUTIVO DAVID L. WOLPER

**FACES OF DEATH II** (\*Video- Gorgon/Maljack/MPI) **FACES OF DEATH** was such a huge hit in rental outlets that this sequel soon appeared. Considered by fans of the **FACES OF DEATH** series the weakest, it actually is the most authentic, though a police shootout with crazed PCP users stands out as patently phony. The philosophical noodling of the first film is expanded on in **FOD2**, making the film a suicide-inducing experience for college professors weary of grading freshman term papers. The filmmakers social conscience also reaches an unbearable level, especially since protestations against Japanese porpoise killers and modern day whalers seem hypocritical in the context of a film using footage of the killings as a selling point. The first film's format is duplicated with scenes of natural disasters, train and plane accidents, and visits to a coroners office. There are segments on the accidents of stuntmen, a fatal boxing match, the young victims of cluster bombs in the Middle East, and Marine recruits killing animals with their bare hands and teeth. A Libyan firing squad guns down over a dozen bound victims in the film's authentic-looking final scene, adding mass public execution to the **FACES** catalog of atrocities. (CK)

**THE KILLING OF AMERICA** (Japan/US) Leonard Schrader (who wrote **THE YAZUKA**, and co-scripted **MISHIMA** with his director brother Paul) was the co-Producer and writer of this feature, made for the mondo hungry Japanese market. It examines the high rate of homicide in the United States. **AMERICA** is a well-edited, offbeat collection of gruesome newsreel clips of assassinations, murders, and police shootouts interspersed with interview footage of serial killers such as Ted Bundy and Ed Kemper. The film's cause, the narrator informs us, is to stress the need for gun control in America, "the land of a million murders and a hundred million guns". The film was given limited distribution after hostile reviewers savaged it, perhaps because of the involvement of a name Hollywood screenwriter. Even *Variety* called it "an unfocused, illogical project" and suggested that the film's appeal was "limited to morbid curiosity seekers". **AMERICA**, a truly horrifying statement of the pervasiveness of violence in American culture, has yet to be released in the USA. (CK)

## 1982

**RIPLY'S BELIEVE IT OR NOT** returns to ABC TV, hosted by Jack Palance!  
**THE LAST SAVAGE Pt. II** (Shocking Africa)

**THIS IS AMERICA Part III** (Violence U.S.A.)

**THE CHICKEN RANCH** (\*Video Vestron) A look at a famous legal whorehouse in Nevada.

**BLACK MAGIC TERROR**

**THE ANIMALS FILM** (\*Video MPI) Julie Christie narrates nearly two hours of footage of animals being used for medical experiments and totally mechanized farms.

**THE ATOMIC CAFE** D- Kevin Rafferty, Jayne Loader, Pierce Rafferty (\*Video- Thorn/HBO) Incredible, funny/terrifying compilation of postwar US government and school educational films that lie to the uninformed population about the effects of radiation. Without narration. Recommended.

## 1983

**KOYAANISQUATSI** D- Gregory Reggio, Presented by Francis Ford Coppola. (\*Video- Pacific Arts) Sort of a new age Mondo America, using sped up and time lapse photography. Contrasts natural beauty with the results of industrialization and modernization. Includes excellent segments on crowded Manhattan and fast food production. The title is a Hopi Indian word, meaning "life out of balance". No narration. No need to fake anything. The first of a planned trilogy by Reggio, a former Christian Brother from New Orleans whose favorite director is Luis Bunuel. The look of this film (and the music of Phillip Glass) has been very influential- on recent TV commercials. Recommended.

**WHEN WOMEN KILL** (\*Video MPI) D- Lee Grant

**HELL'S ANGELS FOREVER** D- Richard Chase, Kevin Keating, Leon Gast (\*Video-Media) A doc. with a mission- to prove that Hell's Angels do not participate in drug dealing.

**THE WILD WILD WORLD OF LYDIA LUNCH** (\*Video) D- Nick Zedd For the title.

## 1984

The "Video Nasties" controversy makes headlines in England. Mondo and horror tapes are banned. Steven Spielberg (a mondo movie fan?) convincingly fakes the by now cliché "eating a live monkey's brains" scene and brings it to the masses in **INDIANA JONES AND THE TEMPLE OF DOOM**.

**MONDO ELVIS** (\*Video-Rhino) Actually **ROCK AND ROLL DESCIPLES**, originally shown on PBS.

**SHARKS** (\*Video- Vestron) One of countless **JAWS** inspired docs.

**STREET WISE** (\*Video New World) Filmed in Seattle.

**THIS IS SPINAL TAP** (\*Video)

**INSIDE LITTLE ORAL ANNIE**

## 1985

**PUMPING IRON II: THE WOMEN** D- George Butler (\*Video- Vestron) George Plimpton emcees Vegas female bodybuilding contest.

**STORY OF A JUNKIE** (Gringo) (\*Video- Media) Doc, about junkie John Spacely in The East Village, re-released by Troma.

**SHAUNA, EVERYMAN'S FANTASY** (\*Video) "An alleged doc. using the same structure as **FACES OF DEATH**- The sleaziest exploitation flick ever made". Video Drive-In. About the late porn star Shauna Grant.

**INSIDE CANDY SAMPLES**

**STRIPPER** (\*Video- Key)

**WHAT SEX AM I?** (\*Video- MPI) D- Lee Grant

**MURDER: NO APPARENT MOTIVE** (\*Video- Vestron) Ted Bundy, John Wayne Gacy...

**ACTS OF VIOLENCE** (\*Video-Lightning)

**THE OCCULT EXPERIENCE** (\*Video)

**THE VODOO CONNECTION** (\*Video- Post Crypt)

**CANDID CAMERA** (\*Video Vestron) Three volumes, featuring sex, nudity...

**BIZARRE RITUALS** (Dances Sacred And Profane) (\*Video- Gorgon/Maljack/MPI) Mondo subject matter melds with true cinema verite to produce that rarity, a mondo film with journalistic integrity. Nothing is implied, misrepresented, or staged for the cameras. The film's structure is loose, but thematically centered around the explorations of Charles Gatewood, a photographer-anthropologist fascinated with bizarre trends among American subcultures. His journey begins with common fringe groups such as nudists (in Indiana) and Mardi Gras revelers, then progresses to the obsessive world of Fakir Musafar, a practitioner of primitive "manhood" rituals which purportedly place their subject in the presence of the gods. The sight of Musafar hanging from a tree limb by the stretched skin of his chest may be more than many



viewers care to see, but **BIZARRE RITUALS** manages to depict the gruesome ceremony without sensationalizing its eccentricity. Readers who have seen **A MAN CALLED HORSE** will remember this ceremony vividly. In fact, **RITUALS** focuses on the mundane side of its freakish subcultures. Footage of Musfar training for the rigors of his ritual are similar to Sunday afternoon television featurettes on athletes preparing for their next event. In the nudist colony footage, the bare bodies on display are not as telling as the faces of the spectators- leering, beefy men, clothed in tourist garb and clutching cameras and binoculars. Members of New York's sadomasochistic Hellfire club come across as aging children play- acting roles of sexual dominance and submission. Gatewood proposes that his subjects seek "liberation through excess", though cynical viewers may be convinced that motivation is more pathological than his benevolent assumption implies. Made over a four year period by the award winning documentary filmmakers Mark and Dan Jury, **RITUALS** is graphic in image yet restrained in its contemplative outlook. Though some exploitation fans will be put off by its serious approach, rest assured that **RITUALS** will not play on PBS in the near future. Variety thought the film was "MONDO CANE country, but with class, while the New York Times felt that it "should appeal to people who like seeing a man twisting slowly in the wind." A crossover film equally at home in a grindhouse or film festival, **RITUALS** will not disappoint lovers of the bizarre. (CK) For more on Fakir Musafar look for these books- *Apocalypse Culture* (Amok Press) and *Modern Primitives* (Re/Search #12).



## FACES OF DEATH II

The violently graphic sequel  
to the most  
explicit photographic  
essay  
ever recorded  
on film.

### FACES OF DEATH III (\* Video)

Gorgon/Maljack/MPI) This time the producers attempt to come clean by including a statement in the end credits admitting that some scenes were recreated for dramatic purpose. Their statement is hardly necessary when tacked onto this preposterously phoney celluloid dreck. Made for video release only, **FOD3** continues the obsession of its predecessors with staggering ineptitude. Non-stop hilarity, though unintentional, pinpoints 3 as the most entertaining of the series. Scenes of the death of an American photojournalist look like **PLATOON** as directed by Andy Milligan. A poorly staged drug raid in the Florida Everglades is barely more believable than a typical **MIAMI VICE** episode. Few scenes aside from those of emergency crews on Germany's autobahn and various slaughterhouse techniques appear to be authentic, leaving the majority of 3 an obvious fraud. For the curious, the **FOD** series does offer actual scenes of corpses, autopsies, accident victims, and prolonged looks at the bloody viscera which makes up the human body. What is absent is style and context. Unlike the subversive **OF THE DEAD**, the **FOD** series in content to pass off gory stock footage and shoddy vignettes as a full fledged movie. When the films cheat, their awkwardly staged recreations are beneath the standards of the **IN SEARCH OF...** show. Humor is rare; the sign of a unique viewpoint is missing entirely. Ultimately, despite its fierce reputation, the **FOD** series is nothing more than a gory but harmless diversion for jaded teens and indiscriminate thrillseekers. In an article in the *Washington Post* (6/30/85), a buyer from a large mid-Atlantic region tape distributor claimed that he "would like to meet the person who rents (**FACES OF DEATH**) the second time, because that person should be locked up.

In the same article Jaffer Ali, president of Maljack Productions, the video distributor, defended his decision to feature the series. His strong defense may have been prompted by the word from the boardroom that **FACES OF DEATH** was outselling **BECKETT**, Maljack's prestige release, six to one. (CK) Maljack sent a flyer to retailers for the **FOD** series that said "The bloodier and the gorier and the more disgusting it is- the more it rents!"

### 1986

14 year old Rod Mathews beats a kid to death with a baseball bat. He said he was "under the influence" of **FACES OF DEATH**.

**BELIEVE IT OR NOT** (\*Video Ind. United- three volumes). The Jack Palance series is cancelled.

**GREAT CRIMES OF THE CENTURY** (\*Video- MPI) Manson...

**ARMAGEDDON** (\*Video- Sony) Nostradamus...

**CATHODE FUCK** (Film Threat) One of the new style home made compilation tapes.

**DISASTERS- ANATOMY OF DESTRUCTION**

**NATURAL DISASTERS AND MAN MADE CATASTROPHES** (\*Video- Twin Tower)

**VENICE BEACH CONFIDENTIAL** (\*Video- Rhino)

### 1987

The three volume **FACES OF DEATH** series received extraordinary publicity, most of a critical nature. Newspapers reported that college fraternities were reportedly using the tapes for hazing pledges; imagine gulping catsup-doused raw oysters while watching autopsy footage! Variety reported that Maljack, based on company president Ali's claim that the series in no way represented his company's output, was discontinuing the sale of all three volumes. Recognizing a sure bet, *Deluxe Movies Video* released **DEATH FACES**, originally titled **FACES OF DEATH IV** before the **FACES OF DEATH** copyright owner threatened litigation. (CK)

**RADIO BIKINI** (\*Video- Pacific Arts) Nominated for an Oscar. A good double bill with **ATOMIC CAFE**.

**CHERNOBIL POST MORTEM** (Sweden) Norrland, Sweden "received more radiation than any other country". The end of the Laplanders.

**DEATH DIPLOMA** (\*Video-MCA) Manson...

**I AM NOT A FREAK** (\*Video- Fox Hills)

**RATE IT X** (\*Video- International Video Entertainment) The porno backlash.

**MONDO LUGOSI** (\*Video- Rhino)

**HEAVEN** (\*Video-Pacific Arts)

**YOU CAN'T GET THERE FROM HERE** (\*Video-Voyager Press) Rick Prelinger's compilation of old instructional and business shorts.

### 1988

**THE MEN BEHIND THE SUN** (Hong Kong) This feature about Japanese WWII atrocities is reportedly one of the strongest, hardest to watch films around. With real and faked scenes.

**THE PENITENT** (\*Video-IVE) A modern version of **LASH OF THE PENITENTES** (36)

**BIZARRE RITUALS 2: VODOO IN HAITI** (\*Video- MPI)

**BEYOND BELIEF** (\*Video United)

**THE CONFESSIONS OF BERNARD GOETZ** (\*Video- MPI)

**MONDO BEYONDO** (HBO) Bette Midler Cable TV imitation of **MONDO NEW YORK**.

**RING OF FIRE- AN INDONESIAN OSYSEY** (\*Video- Mystic Fire- Four volumes) Mystic Fire, the company that has released tapes by Warhol/Morrissey and Kenneth Anger, has a catalog of unusual documentaries (some listed above). (Mystic Fire, Inc., P.O. Box 9323, Dept. C South Burlington, Vermont. I (800) 727-8433 for credit card orders.

**POWAQUATSI D-** Gregory Reggio In the Hopi Indian language Quatsi means life. Pasaqua means "bad witches who survive by exploiting others". Breathtaking, apocalyptic look at the Third World filmed in Brazil, India, Hong Kong... A film that says things many mondo movies did without being exploitive itself. No narration. Should be seen in a large theatre for maximum effect. The second of a planned trilogy by Reggio. The third (**NAQOYATSI**) will examine war.

**THIN BLUE LINE D-** Errol Morris (\*Video HBO) This extraordinary partially staged documentary led to the release of Randall Adams, an innocent Ohio



man who was serving a life sentence the murder of a Dallas policeman and nearly went to the chair. With film clips from *SWINGING CHEERLEADERS* (74). Phillip Glass (*KOYAANISQUATS!*) did the soundtrack. The freed man later sued director Morris (*GATES OF HEAVEN*) for the rights to his own story. In 89, Morris announced he was taking his talents to TV- making commercials for 7-II.

**FORBIDDEN PHOTOGRAPHS** (\*Video-Flash) Fans of the unusual who enjoyed *BIZARRE RITUALS* might also want to see this collection of stills by photographer Charles Gatewood, the subject of the former film. On the other hand, viewers who had difficulty watching *RITUALS* should stay away from this self-produced home video, which equals, and sometimes surpasses, the decadence of the Jury brothers documentary. (CK) (Details are featured in *ECCO* #5) Flash Video has a whole catalogue of recent mondo style tapes including *WEIRD SAN FRANCISCO*, *WEIRD NEW YORK*, *WEIRD AMSTERDAM*, *WEIRD MARDI GRAS*, *WEIRD BIKE WEEK* (at Daytona Beach), *WEIRD SPRING BREAK*, and tapes about tattooing and body piercing. You have to be 21 to order. Their catalogue is \$1. (Flash Productions, Box 410052, San Francisco, Ca. 94141)

**INHUMANITIES**

LIVE FOOTAGE OF MUTILATION AND DISMEMBERMENT!

POINT BLANK ASSASSINATIONS!

BLOOD AND GUTS, BRUTES AND SAVAGES EATING

BLACK MAGIC, WOODOO, AND BIZARRE RITUALS!


HUMAN SACRIFICES!

UNTHINKABLE SCENES OF TORTURE AND MAYHEM!

**WARNING**  
NOT FOR THE FAINT-HEARTED! THIS FILM CONTAINS SHOCKING SCENES OF GRAPHIC VIOLENCE!

78-1001      \$29.95      78-1002      \$29.95

**INHUMANITIES PART II**



**MODERN ATROCITIES**

PRODUCED BY MICHAEL ESPOSITO  
EXECUTIVE PRODUCER BEVERLY HAGEN  
DISTRIBUTED BY PLATINUM PRODUCTIONS  
© 1989 PLATINUM PRODUCTIONS. ALL RIGHTS RESERVED.

**INHUMANITIES** (\*Video-Platinum) A shockumentary featuring beautiful color cinematography of African wildlife, unfortunately all from other movies. The bulk of *INHUMANITIES* is a pastiche of mondo clips from *AFRICA-BLOOD AND GUTS*, *BRUTES AND SAVAGES*, and other films. Executive producer Michael Esposito and Associate Producer Bruce J. Kelton have assembled a copyright-defying collection of scenes from Italian mondo movies from the sixties and seventies. Many are currently available on video, which from the dubbed look is probably where the producers got them. Alongside the purloined mondo footage are similarly "borrowed" scenes from Italian cannibal movies, here palmed off as the real thing. Viewers who are familiar with these segments can try to guess which major video conglomerate hid behind "Platinum Productions" to distribute this badly edited turkey. (CK) Platinum has also announced *INHUMANITIES II: MODERN ATROCITIES*.

**MONDO NEW YORK** D- Harvey Keith, P- Stuart Shapiro (\*Video- MPI) A hybrid of performance art and street level documentary with unspectacular results. Whereas past mondo movies often augmented grotesque documentary footage with staged scenes of eccentric performance artists, *MONDO NY* reverses the formula. Extensive footage of performance artists and musicians (who lip-synch their studio recordings) is punctuated with brief, mondo-type segments on junkies, sadomasochists, cockfights, and urban squalor. Producer Shapiro (whose innovative *NIGHT FLIGHT* was laid to rest by the USA network) conceived *MONDO NY* as a showcase for New York artists and musicians whose excessive visions excluded them from mainstream appreciation like Joey Arias, John Sex, Dean And The Weenies, and performance artist Karen Finley. Singer Phoebe Legere has already parlayed her *MONDO NY* stage-humping into starring roles in such stellar productions as Troma's *TOXIC AVENGER* sequels, and painter/performance artist Joe Coleman's horrifying monologue and geek act insured him of notoriety by alienating all but the staunchest followers of human depravity. (Game show host Bob Barker had Coleman arrested for his "geeking" of two live mice, delaying the film's original release date until after the trial. The publicity worthy charges were reduced.) The rest of *MONDO NY* consists of several

genuinely funny comedy acts, a bizarre art gallery performance (featuring porn star Annie Sprinkle and a painter with cerebral palsy), actress Ann Magnuson reciting a New York-style fairy tale while beating a dead horse, poetry from the likes of Lydia Lunch, and a pitiful "mondo" attempt at faking a secret slave auction in Chinatown. An unsuccessful effort is made to link these disparate elements is made through the introduction of a nameless Midwestern girl wandering Manhattan streets in search of cheap thrills. Unlike in the real big apple, the girl never has to pay exorbitant cover charge to be shrieked at by bullshit-spewing maniacs, nor does she have to wait until 3 a.m. for the show to begin. Not really a mondo movie, *MONDO NY* is a rather tame look at the extremities of self-expression that are possible in a free society, and despite the questionable aesthetic value of what it showcases, is recommended for those whose tastes border on the extreme. (CK)

**DEATH FACES** (Dying-Last Seconds Of Life) D- "Countess Victoria Bloodhart" (\*Video-Deluxe) An extreme must to avoid with a fifth generation look and stolen footage from mondo movies and horror movies. Composed entirely of segments cribbed from other videos, public domain film footage, and materials from readily available sources, *DEATH FACES* is an abomination; its amateurish pandering suggests an SCTV spoof of the *FACES* series. Faded newsreel footage of the executions of Chinese opium smugglers is mixed with fuzzy, fifth generation video images of Papua, New Guinea cannibals. Whether the depictions in this or any other scene are authentic seems irrelevant when discussing a project with the dullness and ineptitude of *DEATH FACES*. The Zapruder footage, Nazi war atrocity clippings, raceway accident scenes that could have been taped from *The Wide World Of Sports*, MGM Grand Hotel fire news outtakes, and pointless scenes of naked Papuans: all are slovenly flung together to pad out 87 minutes of viewer time. The producers, hiding behind preposterous pseudonyms, stretch out their paltry material by focusing on repetitive actions and allowing each scene to continue ad nauseam. Video retailers should avoid buying titles from Deluxe Movies Video. Warn your friends (let your enemies rent it-serves 'em right!) and protest its presence in video stores. (CK) Deluxe has announced (surprise!), *DYING: LAST SECONDS OF LIFE PART II*.

## 1989

A much publicized controversy arises over alleged fake footage on TV news programs. ABC used actors to illustrate an alleged spy passing an *atache* case, without running a disclaimer. CBS was accused of faking Viet Nam war footage back in 1967. The Fox Network started a *Candid Camera* rip-off called *Totally Hidden Video*. They later admitted that actors were hired to play unsuspecting victims of pranks on the first show. Television seems to be learning from mondo movies. As TV becomes more sensational and irresponsible, more bored people are making custom homemade "mondo" tapes. Crude compilation videos are already circulating (though mail order and trading) with nothing more than upsetting and shocking scenes of death and destruction from television (and previous tapes). Meanwhile video companies continue to exploit and cheat the large audience for mondo tapes.

**FACES OF TORTURE** (\*Video- Nightmare) Another undigestible release from Executive producer Beverly Hagen, promoter of *DEATH FACES*. As in that consumer ripoff, Hagen drags out fifth generation stock footage,



Ann Magnuson "beats a dead horse" for *MONDO NEW YORK*



archival reels, and other public domain materials that are guaranteed to put the average viewer to sleep in minutes. Dull from the beginning, the credit sequence features such exiting footage as furniture being thrown from a burning building and riot scenes from ancient newsreels. Hagan also throws in the tedious softcore sex reel "Apple Knockers and Coke Bottle" which purportedly features a young, pre Hollywood Marilyn Monroe, and James Dean's public service featurette on highway safety, accompanied with smirking references to his auto accident demise. It seems evident that the producers have abandoned their "torture" theme, but the connection is forced by the narrator intoning "James Dean, Marilyn Monroe...they were both tortured". They use a broad definition of "torture" (as mental anguish) to replace grue with Camus. This armchair existentialism makes **FACES OF TORTURE** one of the worst video releases of all time. It reaches a low-water-mark with the inclusion of sixties riot footage accompanied by a pretentious recitation of "For What It's Worth". Rent this tape and feel deservedly stupid. (CK)

**FACES OF HORROR** (\*Video- Fantasy) While working on this article I noticed a poster on the wall of a local video store for this tape. It looked just like one of the **FACES OF DEATH** covers with a skull. I figured I'd take a chance and review a new mondo tape that even Kilgore hadn't seen yet. Considering all the deceptions and rip-offs chronicled here, this one tops them all. Imagine a person with two VCRs and copies of three public domain movies (once distributed by A.I.P.), absently putting one, then another in the machine and taping ten minutes here, two minutes there. Some phony credits were stuck on at the beginning, they made duplicate copies, put them in the **FACES OF DEATH** style boxes, and are actually selling the damn things! I "only" paid to rent a copy, but what I got was random scenes from **THE THING WITH TWO HEADS** (72), **QUEEN OF BLOOD** (66), and **YOG-THE MONSTER FROM SPACE** (70)!, which I fast forwarded through in disbelief. The "Video Shopping List" in Fangoria said "Join Basil Rathbone, John Saxon, and Pat Priest in a quest for gore through 25 years of horror film clips" (!). The lazy, but clever crooks who sell this one have figured out how to dupe people vainly searching for more gross out mondo thrills and/or fans expecting a new documentary on horror movies. Somebody is laughing their way to the bank again. Maybe it's a good idea though. Somebody takes home a tape, hoping to see real people being tortured or killed, and they get a giant Japanese octopus, Dennis Hopper feeding a vampire woman with a straw, and a two headed man created by Bruce Dern.

**FACING ALL DEATH** (\*Video series of eight tapes). In the tradition of **FACES OF HORROR**, these are public domain horror movies (**BRAIN OF BLOOD**, **DEMON LOVER**...) retitled in a desperate attempt to fool more people into buying/renting them. Sixty Minutes will never do a segment on fake mondo tapes. You're on your own.

**MONDO CANE 2000- L'INCROYABLE** (Includes an A.I.D.S. segment)  
**CHARLES MANSON, SUPERSTAR.**  
**DEATH SCENES** (\*Video- Wavelength) From the producer of **MEATCLEAVER MASSACRE**, who gets his head smashed by a TV set in **HENRY!**  
**SAVAGE ZONE**  
**NATURO CONTRO**  
**ADIO ULTIMO UOMO** (Italy)  
**MONDO WWII** (\*Video MPI)



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**GOLDEN'S QUAD CINEMA, NY 150 SEATS**

# Mondo New York

STUART S. SHAPIRO PRESENTS AN INTERNATIONAL HARMONY PRODUCTION HARVEY KEITH  
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 MUSIC BY ALAN DOUGLAS COSTUME DESIGNER JERIAN HENDRIX EXECUTIVE PRODUCERS JOHNNY PACHECO LUIS PERICO ORTIZ  
 WRITTEN BY STUART S. SHAPIRO PRODUCED BY HARVEY KEITH

**OPENS NATIONALLY IN JUNE**

The best publication for more information about Mondo releases is Charles Kilgore's bi-monthly **ECCO** (The World of Bizarre Video). Send \$8 check or money order (Overseas: \$12) for a one-year subscription to **ECCO**. P.O. Box 65742, Washington, DC 20035

Many of the hard to find Mondo movies and documentary tapes listed here can be ordered from Video Vault in Alexandria, Virginia (see full page ad on the back of this issue). In NYC try Kim's Video at St. Marks and 2nd Ave.

For older Mondo videos (reviewed in P.V. #3), a good source is Sinister Cinema, P.O. Box 777, Dept. C, Pacifica, CA 94044.

**WHY DO WE TREAT THEM LIKE ANIMALS** By Jayne Loder (ATOMIC CAFE) and Pamala Page (ROCK 'N'ROLL: THE EARLY DAYS) should be released sometime in 1990.

Some other mondo movies that never got much theatrical exposure, are not on video, or are from undetermined years are **TRUE GORE**, **MAN,MAN,MAN**, **MONDO EROTICO**, **MONDO NEXUS** (porn), and **THIS VIOLENT WORLD**.



# JAMES HONG

By Prof. Fred Hopkins (and M J W)

Veteran Asian American actor James Hong is a familiar face to most of you even if you don't know his name. A character actor in films for over 35 years, often playing villains, he recently enjoyed starring in three low budget horror movies. He'll also be seen soon co-starring with Jack Nicholson in the CHINATOWN sequel THE TWO JAKES, and with Stallone and Kurt Russell in a new Andre Konchalovsky crime film, TANGO AND CASH. Hong is a dynamic, fast talking, experienced commentator on his fertile and very PSYCHOTRONIC film and TV career. Hong (or Fong) was born in Minneapolis' Chinatown in 1929 to a Chinese mother and an American father.



He speaks both Cantonese and Mandarin. After serving in the Army, he attended the University of Minnesota. While there, he teamed up with a friend, Don Parker, and formed Hong and Parker, a comedy duo. They kicked around Hollywood and San Francisco, but finally decided to hang up their comedy shoes. "Most Californians couldn't understand what a yellow and white comedy team was", James reflects. He took time off from show business to pick up his civil engineering degree from USC. On Groucho Marx's YOU BET YOUR LIFE

TV show, Hong appeared as a contestant and impersonated Groucho (!). That led to a contract to perform at San Francisco's Forbidden City nightclub. There was no looking back. As Hong recalls, "I couldn't go back to engineering 'cause I was falling asleep at the drafting table!"

In 1955 he landed his first film role in BLOOD ALLEY, a Warner Brothers release about mainland Chinese escaping from the Communists. It was produced by star John Wayne's Batjac company and co-starred Lauren Bacall and Anita Ekberg (as Wei Ling!). William Wellman directed. Next Hong appeared in LOVE IS A MANY SPLENDERED THING, a William Holden movie set in Hong Kong during the Korean war. He soon discovered that Asian roles were hard to come by in American films and opted for television in England. THE ADVENTURES OF CHARLIE CHAN ran for 50 episodes and was syndicated in America. The venerable Chinese detective was played by Irish American character actor J. Carroll Naish who, although he played countless Latins, Italians and Orientals, was never asked to play an Irishman due to his swarthy complexion. Naish is an unexpected joy as Chan, evoking the mirth and tongue in cheek style popularized by Sidney Toler in the movie series later entries. And Hong's portrayal of Barry Chan, number one son, is a distinct departure from the tone set by Victor Sen Young, Key Luke and Benson Fong in the long running movie series (31-49). Hong's #1 son is very attentive, serious and intelligent. "I tried to play the role as an earnest young man trying to solve cases", states James, "I always work from the truth of every scene and then I stretch it a bit toward the earnest side. Charlie Chan used some of the finest actors in Europe", continues Hong. "And the shows were filmed in England, Amsterdam, Venice, all over Europe. The production values were outstanding". Three volumes of the Chan episodes were released by King Bee last year, but that company is now defunct. The first 3 episode collection can be purchased from Dark Dreams Video (see ad) for \$13 postpaid. #3 features Honor Blackman.

Hong went on to do approximately 300 television episodes. He's been on KUNG FU (6 times), HAWAII 5-0 (5 times), I SPY (4), PERRY MASON (3),

and more recently THE A TEAM, MAGNUM P.I., and THE EQUALIZER. A TV highlight was "The Hundred Years Of The Dragon", the second OUTER LIMITS episode, now on video. It demonstrates how the next American president is really an evil Oriental agent altered by plastic surgery! He's been on nearly every cop show you can think of, soap operas (GENERAL HOSPITAL, DYNASTY, FALCON CREST), THE MAN FROM U.N.C.L.E., I DREAM OF JEANIE, FANTASY ISLAND, WONDER WOMAN, THE BIONIC WOMAN, HERE'S LUCY, TAXI... If you watch TV, you've seen Hong. After the Chan series, he was in NEVER SO FEW, a WWII feature starring Sinatra. 60s features included the musical FLOWER DRUM SONG starring Nancy Kwan, THE SAND PEBBLES starring Steve McQueen, and low budget science fiction films; THE SATAN BUG (about a deadly virus), DESTINATION INNER SPACE (monster terrorizes an undersea lab), and THE BAMBOO SAUCER (it's discovered in Tibet).

1970 began with a superior science fiction film, COLOSSUS- THE FORBIN PROJECT (computers plot to take over the world). By the 70s, Hong was working non-stop on TV episodes, in TV movies, on two series, and in a wide variety of features. TV movies included EARTH II, which was released theatrically in Europe, and two comic hero attempts, DR. STRANGE, and MANDRAKE. His most interesting 70s TV movie though was JUDGE DEE AND THE MONASTERY MURDERS, written by Nicolas Meyer (THE DAY AFTER). This intriguing movie about a 7th century detective investigating a murder in a monastery is very similar in plot to THE NAME OF THE ROSE (86), and is the only American TV feature with an entirely Oriental cast. Khig Dhiagh (Wo-Fat on HAWAII 5-0) starred, with Mako, Soon-Teck Oh, Irene Tsu, and Key Luke. Try to catch JUDGE DEE on the late late show sometime. Hong was involved with the popular KUNG FU series from the beginning, playing a weaselly villain in the pilot feature (now on tape), then playing various (usually old) characters in later episodes. He acted with David Carradine again in BOUND FOR GLORY. THE CAREY TREATMENT with James Coburn and GO TELL THE SPARTANS with Burt Lancaster (about the Viet Nam war) are worth seeing, but his most famous 70s credit was as Faye Dunaway's servant



BIG TROUBLE IN LITTLE CHINA



Khan in Polanski's excellent CHINATOWN. He'll be repeating the role in THE TWO JAKES. We doubt if Al Adamson's black action/kung fu movie THE DYNAMITE BROTHERS (STUD BROWN) will have a sequel.

The 80s brought stand out character roles in big budget, major features and mini series. He was the old scientist who made eyeballs for replicants in BLADE RUNNER, a gangster in Abel Ferrara's unappreciated West Side Story re-write, CHINA GIRL, and a scene stealing sleazy detective in Bob Rafelson's BLACK WIDOW. MARCO POLO was the first western project filmed in mainland China since the cultural revolution. The Italian production opened the doors for THE LAST EMPEROR, EMPIRE OF THE SUN and others. John Carpenter's wild action fantasy BIG TROUBLE IN LITTLE CHINA is a must for Hong fans. He plays David Lo Pan, an evil 2000 year old magician who can transform himself into other characters. Hong appears, (with expert make-up), as the old man, a derelict, and a 7' tall mystical warrior who battles hero/trucker Kurt Russell, who uses his best John Wayne mannerisms and voice. Hong will also be in the new Russell/Stallone movie THE SET-UP (or TANGO AND CASH). "Russell is a marvelous man, a complete professional, and one of the finest actors I've worked with. He's been in movies since he was a child and it hasn't affected him a bit." Hardly small praise from somebody whose gigged with almost everybody in the business. In 88 Hong starred in THE JITTERS, a cute film about Chinatown residents being killed before their time by a vicious street gang and becoming jumping, jittery, obsessive vampires (vampires have been very popular in recent Hong Kong hits). He plays a wise old Kyonshee expert who knows how to kill the vampires. The shot in America, Japanese backed feature was directed by John Fasano (ROCK AND ROLL NIGHTMARE, BLACK ROSES).

A more important starring project is THE VINEYARD, which he co-wrote and co-directed. It's about the maniacal Dr. Po. (Hong, sometimes in old age make-up) who has lived for centuries by ingesting a hideous potion concocted from the blood of young women, the wine from a vineyard fertilized by the bodies of young men, and some particles scraped from a mysterious jade amulet. He poses as a film producer (!) and lures victims to his island. "My Dr. Po character is half mortal, half immortal. His father was a warrior and his mother was a goddess, so he's between heaven and hell. He needs the blood of these young people to maintain his virility. It's similar to the Mayan sacrifices, but it's also based on old Chinese legends concerning jade and pearl powder elixirs." When asked why he chose to devote so much recent energy to horror films, Hong replies: "There are always fans for horror and action films, but THE VINEYARD is exploring a new angle- double cultural mysticism. My mother was from China and

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## "VIAGEM RUMO AD INFINITO"

(DESTINATION INNER SPACE)

she used to read aloud to me the old Chinese fables and stories. That practice is called "Beyshu". During Beyshu I would hear about adventures of monks and goddesses on jade screen mountains. There are one million or more stories from centuries of Chinese dynasties, and this is an untapped wealth of stories to draw from. By setting these stories in an American local, we can penetrate the European and Asian markets as well as our domestic U.S market. There are huge population groups within America composed of people from Viet Nam, Korea, The Philippines, and Hong Kong. There are also large numbers of

### JAMES HONG FILMOGRAPHY

- |                                   |                                   |   |
|-----------------------------------|-----------------------------------|---|
| 55 BLOOD ALLEY                    | SUNSHINE (CBS)                    | MARCO POLO (NBC mini series)            |
| LOVE IS A MANY SPLENDERED THING   | 74 CHINATOWN (Paramount)          | 83 CHINA ROSE (CBS)                     |
| 56 THE ADVENTURES OF CHARLIE CHAN | JUDGE DEE AND THE MONASTARY       | THE MISSILES OF OCTOBER (ABC            |
| (Syndicated series, to 57)        | MURDERS (ABC)                     | mini)                                   |
| (King Bee Video- three volumes)   | 76 BOUND FOR GLORY (MGM)          | 84 MISSING IN ACTION (MGM)              |
| 59 NEVER SO FEW                   | JIGSAW JOHN (NBC series)          | 85 ROCKET BOY (Canadian TV)             |
| 61 FLOWER DRUM SONG               | 77 WORLD'S GREATEST LOVER         | 86 BIG TROUBLE IN LITTLE CHINA (Fox)    |
| 63 HUNDRED YEARS OF THE DRAGON    | SWITCH (CBS series- to 78)        | GOLDEN CHILD (Paramount)                |
| Outer Limits) (MGM/UA)            | PANIC IN ECHO PARK (NBC)          | BLACK WIDOW (Fox)                       |
| 65 THE SATAN BUG                  | 78 GO TELL THE SPARTANS (Vestron) | 87 CHINA GIRL (Vestron)                 |
| 66 DESTINATION INNER SPACE        | MY HUSBAND IS MISSING (NBC)       | HARRY'S HONG KONG (Casablanca series    |
| THE SAND PEBBLES (20th Century)   | DR. SCORPION (ABC)                | pilot)                                  |
| ONE SPY TOO MANY                  | LAST OF THE GOOD GUYS (CBS)       | 88 THE JITTERS (Prism)                  |
| 67 THE BAMBOO SAUCER (Republic)   | 79 THE IN-LAWS (Warner)           | BROTHERHOOD OF THE ROSE (NBC            |
| 70 THE HAWAIIANS                  | WHEN HELL WAS IN SESSION (NBC)    | mini)                                   |
| COLOSSUS- THE FORBIN PROJECT      | MANDRAKE (NBC)                    | 89 SHADOWZONE (Paramount)               |
| (MCA)                             | 80 AIRPLANE! (Paramount)          | THE VINEYARD (New World) co-D/co-S/star |
| 71 VANISHED (NBC)                 | THE HUSTLE OF MUSCLE BEACH        | THE KAREN CARPENTER STORY (CBS)         |
| EARTH II (ABC)                    | THE RETURN OF FRANK CANNON        |   |
| THE FORGOTTEN MAN (ABC)           | (CBS)                             |   |
| A TATTERED WEB (CBS)              | 81 TRUE CONFESSIONS (MGM/UA)      |   |
| 72 THE CAREY TREATMENT            | 82 BLADE RUNNER (Embassy)         |   |
| KUNG FU (pilot feature - Warners) | YES, GIORGIO (MGM/UA)             |   |
| 73 STUD BROWN/ DYNAMITE BROTHERS  | THE LETTER (ABC)                  |   |

Future features- (probably 1990 releases)

THE TWO JAKES  
TANGO AND CASH  
NERDS IN PARADISE  
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**THE VINEYARD**

investors from Hong Kong who want to become more actively involved with the movies they are financing. Right now, they are shooting nine Hong Kong films in L.A. International interest in Asian mysticism and horror is at an all time high! The KUNG FU series just slightly scratched the surface of Asian mysticism and look how it sold! KUNG FU had better legs than almost any other show on television. I know- I'm still receiving royalty checks."

Earlier this year, Hong played a Dutch/German scientist in the Charles Band thriller SHADOW ZONE, about a man who can't stop dreaming. "Director Joe Cardona told me that in my scenes I come close to some of the best Peter Lorre scenes on film", confides Hong proudly. "Peter Lorre was an outstanding actor and a master of dialects who often played Asians". It's this obvious love of his craft that has enabled Hong to play so many parts. "I must be in the top 10% of actors who have made numerous appearances. I've performed in over 360 vehicles, including TV



**BIG TROUBLE IN LITTLE CHINA**

shows, movies and commercials." Instead of bemoaning the lack of solid, interesting parts (like many other actors), James Hong is doing something about it. He's making his dream of blending ancient Chinese legends into an American horror format a reality. "I made THE VINEYARD for one million dollars. That moderate budget allowed me the freedom to explore the ideas that I wanted to explore. That's the beauty of making a small horror film." Unfortunately, New World recently went out of business so THE VINEYARD never had a chance at the nations theatres. Like Dr. Po, James Hong seems to stay eternally young. But rather than relying on some rare elixir, he's retained his youth and enthusiasm by taking creative control of his career. The demographics of the United States is changing. There is a burgeoning and wealthy Asian American population that wants horror and action films that combine the two cultures. James Hong is the man to give it to them.

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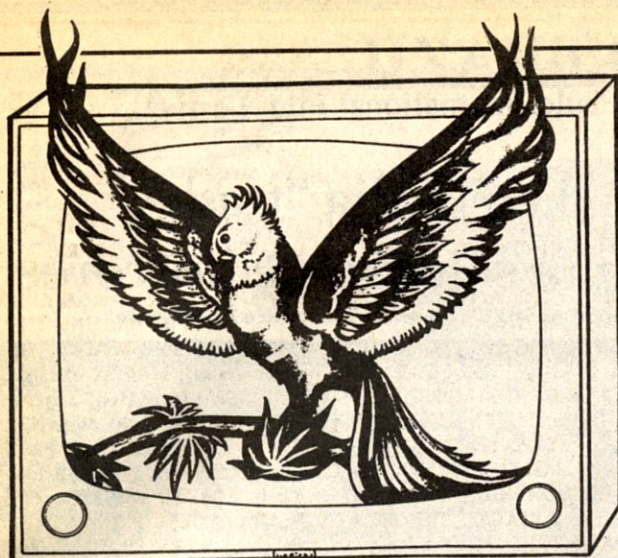
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WILD YOUTH (61) After their car breaks down, two honor farm escapees find themselves in the company of a fugitive murderer/ dope smuggler and his drug addicted gun moll. A great, lesser known JD melodrama.

A COLD WIND IN AUGUST (61) A great exploitation flick concerning a lonely burlesque stripper in her 30s and her friendship, which turns into a love affair, with a 17 year old boy.

A THOUSAND PLEASURES (68) A man murders his wife, then becomes the prisoner of two women who discover his crime. Another Michael Findlay gem.

BACCANALE (70) A frustrated woman has dreams in which she's descending on an endless fire escape while simultaneously attending a bizarre fashion show/funeral in which she appears as a model and a corpse. Extremeley weird, but well made exploitation directed by John and Lem Amero.

GIRL ON A CHAIN GANG (66) A young woman runs afoul of the law in a small southern town and is put on a chain gang with 17 male convicts. Jerry Gross directed this very entertaining film.

THE TOUCH OF HER FLESH/THE CURSE OF HER FLESH (67) NYC gun collector Richard Jennings returns home to find his wife Claudia in bed with another man. Running wildly into the busy street, he's struck by a car. Blinded in one eye and temporarily crippled, he vows to kill all women, including his wife. This classic exploitation film and it's sequel were directed by Michael Findlay, the man responsible for the infamous Snuff (This double features is \$39.95)



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# Lixo visto com bons olhos

## O ataque dos filmes psicotrônicos

Michael Weldon leva à Mostra de Cinema de São Paulo sua seleção de 'psychotronic films'



**Allegria de Viver** — O representante brasileiro, produção de 1938, dirigida por Watson Macedo, com sua sobrinha Eliana, John Herbert, Afronso Stuart, Yoni Magalhães. Hoje, 19h; segunda, 17h; e terça, 21h.

**Mostra recicla lata de lixo das matinês dos 50**

**Enciclopédia é bíblia de cinéfilos B**

### A estética

#### Trash — dicionário resumido

**A**rgento, Dario — O argumentista cult-diretor italiano de *Suspense*, *Demônio* e *Opera*.

**Castle William** — Produtor e diretor americano, independente, de filmes B. Inventava truques, no fim dos anos 50, para fazer ver a um espectador que seus filmes eram realmente aterradoros. Exemplo: um esqueleto suspenso que atravessava a sala no climax de *A Casa na Colina Assombrada*.

**Franco, Jesus** — O pequeno Jesus, que não tem 1,44 m de altura, foi considerado pelo Vaticano, junto com Buda, o homem mais aterrorizante do mundo. Em seu universo circunam sibilos sádicos, anônimos, suplicantes, psicopatas assassinos, canibais, felicitos, zumbis, vampiros e outros demônios. Entre as obras primas incluem-se *As Experiências Esotéricas de Maclaine na Atlântida* e *Jack, o Estripador*, com Klaus Kinski.

**Jodorowski, Alejandro** — Diretor chileno exilado em Paris, tido pelo México, um dos fundadores do teatro pictórico junto com Atrahail. Tem uma graphic novel escrita junto com Moebius, *The Incal*, incompleta em termos de verigem. Seu último filme, *Santa Sangre*, deve vir para a Mostra, depois de arripir em Cannes.

**Heesa** — Quadrinho italiano, variação de Lisa, a tigresa do gung.

**Ita, a torturadora** — Filmes de co-produção alemã-italiana canadense. Alta, bela, anômica, sádica e cruel, lora, sensual e implacável, Ita aparece em três episódios trash como mecânica em um campo de concentração nazí, guardiã de um harém de um rei do petróleo e chefe de uma vasta rede de prostituição. Geceva infinitas imitações como *Greia*, *Eisa*, *Enia* e um alívio de *italiana sexy* nazí.

**Kinski, Klaus** — O Rei.

**LSD** — Tema privilegiado e motivo para autores experimentais com letras olho-de-peixe, salvação, zozon etc... **Meyer, Russ** — O rei do sexo. Seu último filme não tem por acaso é *The Breast of Russ Meyer*: dez horas de explicitas namoradas.

**Mondo** — Em 63, Mondo Kane inventou um gênero: o filme sociológico em esqueites. Via-se de tudo: de galinhas fumando cigarros a uma população inteira de sósias moribundo Mondo. Depois vieram tentativas de *Mondos* — filmes e empresas. Como nota Michael Weldon, um mundo filmado em 89 deveria conter cenas como o linchamento de Kinnem, o massacre das estudantes chinesas e o fado de milhares de americanos usando macacões em suas roupas.



**Psychotronics: em comum, o escândalo.**





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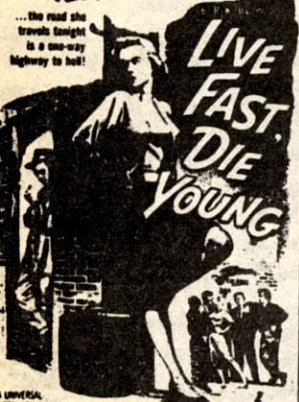


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BORN RECKLESS (1959) Great Mamie Van Doren romp!  
YOUNG & WILD (1958) Scott Marlowe, Gene Evans  
PICKUP (1951) Great Beverly Michaels sleaze!  
BLONDE BAIT (1956) More Michaels exploits!  
STRANGE FASCINATION (1952) Hugo Haas classic.  
WOMEN'S PRISON (1955) Xint exploitation  
CARNIVAL ROCK (1957) Bob Lumán, David Houston  
TEENAGE THUNDER (1957) Charles Courtney  
SWEAT BEAT (1958) Herald-Ember groups  
WILD YOUTH (1961) Carol Ohmart  
T-BIRD GANG (1959) Ed Nelson  
ONE WAY TICKET TO HELL (1956) Wild dope expose  
HOT ROD RUMBLE (1957) Leigh Snoden- great!  
THE YOUNG SAVAGES (1961) Burt Lancaster  
RING OF TERROR (1962) A rare one-good!  
TEENAGERS FROM OUTER SPACE (1959) David Love  
HIGH SCHOOL CAESAR (1960) John Ashley  
THE DEVIL ON WHEELS (1947) A good early one!  
DATE BAIT (1960) Gary Clarke  
DANCE HALL RACKET (1956) Sleazy Wood type flick  
RACKET GIRLS (1950) Chick wrestling rackets  
SHANTY TRAMP (1967) Wild southern biker flick!  
GIRL ON A CHAIN GANG (1965) William Watson  
TEENAGE WOLFPACK (1956) Henry Bookholt  
NAKED COMPLEX (1963) Chick nudist colony- COLOR  
DELINQUENT DAUGHTERS (1944) Fifi D'Orsay  
I ACCUSE MY PARENTS (1942) Mary Beth Hughes  
JUVENILE JUNGLE (1958) Dick Bakalyan  
GIRLS ON THE LOOSE (1958) Mara Corday  
EIGHTEEN AND ANXIOUS (1957) Jackie Coogan  
RUNAWAY DAUGHTERS (1956) Marla English  
SO YOUNG, SO BAD (1950) Anne Francis  
UNTAMED YOUTH (1957) Van Doren/ Cochran  
MOTORCYCLE GANG (1957) Steve Tyrell  
NO TIME TO BE YOUNG (1958) Robert Vaughn  
LIVE FAST, DIE YOUNG (1958) Mary Murphy  
MANIAC (1934) Harace Carpenter  
GLEN OR GLENDA (1953) Lugosi (uncut)  
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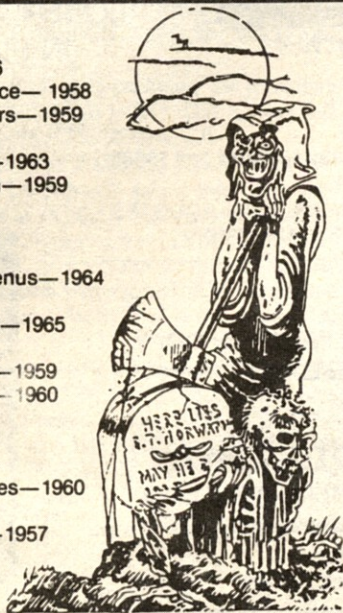
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In issue #3 we started this column by listing about four dozen people who contributed to the world of PSYCHOTRONIC entertainment and who had died in 89. In the months since many more notable people died, usually without receiving the press attention they deserved. Here are some of them (including a few we missed, pointed out by sharp eyed readers)- and why we salute them. Where else can you read about the creators of Bullwinkle and Astro Boy, the King of the Mambo, and the only kid who was in Our Gang and the Dead End Kids series?



## "NEVER TO BE FORGOTTEN"

**RICHARD ALEXANDER (86)** A character actor from Dallas, in films from 1924, Alexander is best known for playing Prince Barin in the classic first two FLASH GORDON serials starring Buster Crabbe. He also was in Chaplin's MODERN TIMES, THE BIG BROADCAST OF 1936, and THE CLUTCHING HAND (all 36), THE GHOST OF FRANKENSTEIN (42), ALI BABA AND THE FORTY THIEVES (44), THE HOUSE OF FEAR (45), and SPOOK BUSTERS (46), with The Bowery Boys. His last role was in the obscure adults only AGGIE-THE DIARY OF A NYMPH (69).

**LEM AMERO (52)** A producer/director/writer of "30" exploitation films, Amero, from Gloucester Mass., did make-up for SATAN'S BED (starring Yoko Ono) and co-starred with Roberta Findlay in BODY OF A FEMALE (both 65). He made sex movies like DIARY OF A SWINGER (67) and THE CORPORATE QUEEN (70) with his brother John. In 1980, they made BLONDE AMBITION, a hardcore sex comedy - about making a porno version of Gone With The Wind. He died from A.I.D.S.

**RICHARD BEDFORD (43)** A British film editor who worked on The ORSON WELLES GREAT MYSTERIES series, THE GREAT ROCK 'N' ROLL SWINDLE (80), ABSOLUTE BEGINNERS (86), and lots of rock videos for Bowie, The Stones and others.

**JOSEPH BERUH (65)** A theatrical producer known for presenting Godspell, Beruh also produced THE WILD PARTY (75) and two Jeff Lieberman movies; SQUIRM (76) and BLUE SUNSHINE (77).

**AMANDA BLAKE (Beverly Louise Neill)(60)** Known as the red-haired Miss Kitty, owner of The Long Branch Saloon from 1955 until GUNSMOKE was finally cancelled in 74, Blake, from Buffalo, started her career in radio. She had small roles in 50s movies, from A STAR IS BORN to THE ADVENTURES OF HAJI BABA. After a Gunsmoke reunion TV movie in '87, she was in THE BOOST with James Woods and B.O.R.N. with William Smith. She had cancer, but several weeks after she died, reports revealed that she had died from A.I.D.S.

**JOHN BRIGHT (61)** A screenwriter, whose first credit was co-scripting the James Cagney gangster classic PUBLIC ENEMY (31)(that film's co-star, Edward Woods, also just died), and who helped form the Screen Writers Guild in 33. His last of many feature credits were THE KID FROM CLEVELAND (49)(featuring the Indians) and THE BRAVE BULLS (51). He was branded a Communist by HUAC and spent years in exile in Mexico and later returned and worked on the anti-war JOHNNY GOT HIS GUN (71) which was backed by Bill Cosby's production company.

**MICHAEL CARMINE (30)** A stage, TV and film actor who appeared in SCARFACE, BAND OF THE HAND, LEVIATHON and other 80s features.

**GRAHAM CHAPMAN (48)** Monty Python member Chapman wrote British TV shows with John Cleese in the 60s. They also both appeared in THE MAGIC CHRISTIAN (68) and helped with the script. Chapman

was in Harvey Kurtzman's Help! magazine fumetti photo comics written by Terry Gilliam. Besides acting in all the Python projects, he starred in their LIFE OF BRIAN. In contrast with some of his very successful ex-partners, Chapman's solo starring projects, THE ODD JOB (78) and YELLOWBEARD (83) were commercial flops and a planned recent CBS TV series (Jake's Journey) was

cancelled before the pilot even aired. He had spinal cancer.

**BETTE DAVIS (Ruth Elizabeth Davis) (81)** Davis was one of the last of the Golden Age Of Hollywood greats and you can read about her career in detail elsewhere. Her PSYCHOTRONIC career flourished after the great success of Robert Aldrich's WHAT EVER HAPPENED TO BABY JANE ?, her comeback film in 1962. She received her 10th Oscar nomination for playing the ex-child star opposite her real life rival Joan Crawford. In 64 Davis played good and bad twins in DEAD RINGER (later remade as an Ann Jillian TV movie). In Aldrich's Baby Jane follow-up, HUSH...HUSH SWEET CHARLOTTE (65) she lost it after her lover (Bruce Dern!) was decapitated, and the same year in Hammer's THE NANNY, she drowned a little girl and blamed the brother. Also for Hammer, THE ANNIVERSARY (68) was a black comedy with Bette as the ultimate domineering mother (with a black eye patch). She was a motorcycle riding, bank robbing hippy in BUNNY O'HARE (71), and back in the UK, was MADAME SIN, attempting to conquer the whole world. She was another overbearing mom in the TV Psycho copy SCREAM PRETTY PEGGY (73) and was in a haunted house in BURNT OFFERINGS (76). More horror roles followed in Disney's RETURN FROM WITCH MOUNTAIN (78), THE DARK SECRET OF HARVEST HOME (shot near Cleveland, 78), and THE WATCHER IN THE WOODS (also from Disney, 80). After some more down-to-earth movies she was in the much publicized WICKED STEPMOTHER, her own PLAN NINE FROM OUTER



SPACE. As much as I like Davis and many Larry Cohen films, STEPMOTHER is a complete embarrassment for all involved. It was awkwardly rewritten after a weak-looking and seemingly disoriented Davis walked off the set so that her witch character is sometimes played by Barbara Carrera and/or a cat. A typical way to end a 58 year career in films.





Anton Diffring in *CIRCUS OF HORRORS*

**VINIE DE CARLO** (Thomas D'Ambrosia) (54) A South Philly boxer, whose career most likely inspired Stallone's Rocky character. DeCarlo actually trained in a slaughterhouse. In '53 he played a boxer in Mark Robson's *THE HARDER THEY FALL* and went on to play small roles in about 20 features including several Sinatra movies and *THE GODFATHER*. In *HELLCATS OF THE NAVY* ('57), he died in Ronald Reagan's arms and later was a White House guest of the actor/president.

**ANTON DIFFRING** (70) Best known for starring in horror movies, Diffring, from Koblenz, Germany, began acting in British movies (usually with WWII themes) in 1950 and later worked and lived in Europe. He was in *I AM A CAMERA* (56), (the original version of *Cabaret*), starred in Hammer's *THE MAN WHO COULD CHEAT DEATH* (59) and the sick classic *CIRCUS OF HORRORS* (60), as Dr. Schuler, a psychotic plastic surgeon obsessed by women with facial scars. Diffring burned books in Truffaut's *FAHREHEIT 451* (67), and was in *WHERE EAGLES DARE* (69), *ZEPPELIN* (71), Radley Metzger's *LITTLE MOTHER*, Sam Fuller's *DEAD PIGEON ON BEETHOVEN ST.*, and *MARK OF THE DEVIL Pt. II* (all 72). He was also in the werewolf movie *THE BEAST MUST DIE*, the Hammer/Shaw Brothers *SHATTER* (both 74) and *THE WINDS OF WAR* mini (83). Some of his strangest credits were never (or barely) released; *TALES OF FRANKENSTEIN* (a 57 Hammer TV pilot film), Jerry Lewis' *THE DAY THE CLOWN DIED*, Jodorowsky's *TUSK*, and *HITLER'S SON*, a comedy starring Bud Cort. His last role was in Jesse Franco's all star *FACELESS*.

**DOROTHY FULDHEIM** (96) In '52, the famous red-haired Cleveland personality became the first American female TV news commentator. She offered daily opinions (on *WEWS CH 5*) even when in her 90s. During the early 60s she had a well known "feud" with Ernie "Ghoulardi" Anderson.

**T. B. (Toby) HALICKI** (48) Drive-in movie car crash fans know Halicki for directing and starring in *GONE IN 60 SECONDS* (74) and *JUNKMAN* (82). He died filming a stunt for *GONE IN 60 SECONDS II*.

**FRANK KING** (75) One of the three New York born film producing King Brothers. Some of their many productions were *I ESCAPED FROM THE GESTAPO* (43), *DILLINGER* (45), *SUSPENSE* (46), and *THE GANGSTER* (47). *CARNIVAL STORY* (55) was filmed in English and German language versions with different casts. (For some reason the US version seems to be on cable TV every other week.) 60s highlights were *GORG0* (61, filmed in England) and *CAPTAIN SINBAD* (63, filmed in Germany). They also produced the *MAYA TV* series (filmed in India) and *HEAVEN WITH A GUN* (69), the first feature with David Carradine and Barbara Hershey.

**MICHAEL KLINGER** (68) A London film exhibitor who became a producer in the 60s. He was a producer of the horror movie *THE BLACK TOMB* (64), *PRIMITIVE LONDON* (65), a mondo-style documentary, *A STUDY IN TERROR* (65), and *THE PENTHOUSE* (67). More importantly, he backed Polanski on *REPULSION* (65) and *CUL-DE-SAC* (66). He later produced some Michael Caine movies and *HEAVY METAL* (81).

**JOSEPH LaSHELLE** (80) LaShelle was a cinematographer who was nominated for 9 Oscars and received one for *LAURA* (44), one of 6 features he shot for Otto Preminger. Some other credits were *HANGOVER SQUARE* (45), *MARTY* (55), *I WAS A TEENAGE WEREWOLF* (57), *THE NAKED AND THE DEAD* (58), *HOW THE WEST WAS WON* (63) and four Billy Wilder features.

**NATHANIEL (Nat) LEVINE** (90) "The King Of the Serials", Levine was president of Mascot Studios (1927 to 35). Some of the incredible Mascot serials he produced were *KING OF THE KONGO* (29) the first sound serial, (with Karloff as a villain), *THE WHISPERING SHADOW* (33) starring Lugosi, *THE LOST JUNGLE* (34) starring Clyde Beatty, and *THE PHANTOM EMPIRE* (35) starring Gene Autry. Mascot became part of the new Republic Studios in '35. While at Republic, Levine produced *DARKEST AFRICA* (36), starring Beatty, *UNDERSEA KINGDOM* (36), and *DICK TRACY* (37). His bizarre action packed serials often combined western or jungle heroes with science fiction or horror elements, and are still favorites today. Levine was the first person to distribute Walt Disney cartoons and pretty much made the careers of Autry and John Wayne (and Rin-Tin-Tin). During the 60s, he built and managed theatres in California.

**WARREN LOW** (83) A film editor from 1936 to '71, Low received four Oscar nominations. From Pittsburgh, he was a child actor in silents. He began editing at Warners, worked on WWII training films, then worked at Paramount. Some of the many features he edited were *THE BAD SEED*, *GUNFIGHT AT OK CORRAL*, several Martin and Lewis comedies, many Elvis movies, and *WILLARD*.

**VIC MAILE** (47) A British record producer, Maile was the resident engineer at Pye Record's mobile studio in the 60s, working on many of the best albums by Hendrix, The Who, The Kinks, Led Zep and other hitmakers. During the 70s, he produced groups like Doctor Feelgood, Eddie And The Hot Rods, 999, and The Vibrators, and went on to Motorhead ("Ace Of Spades!") and The Godfathers in the 80s.

**JOSE E. MENENDEZ** (45) The Cuban-born chief executive officer of LIVE Entertainment Inc. (and his wife) were shot and killed gangland style in their Beverly Hills home in August. LIVE includes Strawberries music stores, and I.V.E., a company that includes Monterey, Thriller, and U.S.A. video labels and released all those tapes hosted by Elvira and Sybil Danning.

**COOKIE MUELLER** (40) A John Waters regular (*PINK FLAMINGOS*, *FEMALE TROUBLE*), the Baltimore born Mueller later relocated to NYC, acted in off-Broadway plays, wrote columns and a novel, and was in films by Eric Mitchell and Amos Poe. She (and her husband) died from A.I.D.S.

**PAUL NERO** (24) The lead singer of The New York based Sporting Bachelor who provided music or songs for many porno features (*BLAME IT ON GINGER*, *DEVIL IN MISS JONES III*, *INSIDE JOANNA STORM*, *FRAT BRATS...*). Nero killed himself just before his groups first LP (*Out Soon*) was to be released.

**PAT PATERSON** (74) A pyrotechnics specialist, Paterson set up the (at the time) shocking, realistic *BONNIE AND CLYDE* final gundown scene. A special effects man since 1945, he worked on all types of films including *THE TOWERING INFERNO* (74), and *ESCAPE FROM NEW YORK* (81). His last credits are for the *BACK TO THE FUTURE* sequels.

**PEREZ PRADO** (73) The "King Of The Mambo", Cuban born bandleader Prado had a #1 crossover instrumental hit ("Cherry Pink And Apple Blossom White") from *UNDERWATER!* (55), a Howard Hughes-produced movie remembered mostly for it's Silver Springs, Florida premiere-held underwater. Prado's "Patricia" was used in *LA DOLCE VITA*.

(Sir) **ANTHONY QUALYE** (76) The Shakespearean actor and stage director made his film debut in Olivier's *HAMLET* in 48. Some of his many roles were in Hitchcock's *THE WRONG MAN* (57), *TARZAN'S GREATEST ADVENTURE* (59), *THE GUNS OF NAVARONE* (61) and *LAWRENCE OF ARABIA* (62, re-released this year). He was in the Sherlock Holmes film *A STUDY IN TERROR* (65) and *MURDER BY DECREE* (79) a superior version of the same Jack The Ripper story. He was in many popular TV movies and mini series and hosted the syndicated *EVIL TOUCH* anthology series (73-74). In England he was known for providing voice overs for the Conservative Party. He was knighted in '85.



**ANGELO ROSS (79)** A TV and film editor, whose credits included documentaries, *THE HUSTLER* (music editor), the amazing *WHO KILLED TEDDY BEAR?* (65) starring Sal Mineo, and the inspirational drive-in favorite *THE CROSS AND THE SWITCHBLADE* (70).

**STEVE RUBELL (45)** New York's famous celebrity disco owner, Rubell and his partner Ian Schrager opened Studio 54 in 1977, and were convicted of tax evasion in 79. After 13 months in jail, they had their sentences cut by turning in some other club owners. Then they bought some luxury hotels and turned The Palladium on 14th St. (formally a movie theatre, then a good place to see bands) into an overpriced, overkill hi-tech disco showplace. He seems to have died from excessive everything.

**NORMAN SAUNDERS (?)** The collectable work of Saunders can be found on the covers of old pulps, comic books, and bubble gum cards. His most outrageous achievement was the Mars Attacks bubble gum cards, later re-issued as a full set. For some, his colorful scenes of exposed brain aliens devastating Earth left a stronger impression than any science fiction movie monsters. (Thanks to Ron Wilbur, who sent a copy of the cover of a early 50s Wild Boy comic by Saunders for this info.)

**PAUL SHENAR (53)** A stage, TV and film actor who appeared in *ROOTS* (77), *SCARFACE* and *DEADLY FORCE* (both 83), *RAW DEAL* and *DREAM LOVER* (both 86), *THE BEDROOM WINDOW* and *BEST SELLER* (both 87), *THE BIG BLUE* (88) and others. He had A.I.D.S.

**JACK SMITH (57)** A New York based underground film legend from Columbus, Ohio. Smith's most famous film, *FLAMING CREATURES* (63) was called obscene and seized by NYC police. The eccentric Smith, whose Lower East Side apartment resembled the set of an Arabian nights movie, also wrote and acted in off-Broadway plays and acted in films by Warhol (*BATMAN/DRAcula...*), Ron Rice (*QUEEN OF SHEBA MEETS THE ATOM MAN*), George Kuchar (*THE LOVERS OF ETERNITY*), Scott and Beth B (*THE TRAP DOOR*) and others. His last film acting role was in the all-star *SHADOWS IN THE CITY* (as "the Spirit of Death.") He had A.I.D.S.

**SUNSHINE SAMMY (Frederick Ernest Morrison) (76)** Sammy was the only actor to star in the *Our Gang* and *East Side Kids* series. Born in New Orleans, he was in films since he was four, and co-starred with many popular 20s comics like Harold Lloyd, Fatty Arbuckle, and Snub Pollard. He was the first kid chosen by Hal Roach for his new *Our Gang* series and co-starred in the first 28 shorts (1922- '24). The original black kid in the long running series, he spent the next 16 years in vaudeville (sharing bills with Jack Benny and Abbott and Costello) and was replaced by the younger Farina (Allen Hoskins), who was followed by Stymie, then Buckwheat. From 1940 to 43 he played Scrunch in 11 *East Side Kids* shorts at Monogram, with Huntz Hall and Leo Gorcey. Although later *Our Gang/Little Rascals* shorts have been constantly on TV since the 50s, the early silent ones are rare and unknown to most. The *Bowery Boys* movies are always on TV too, but not the original *East Side Kids* features. Most people today only know Sammy from the two Bela Lugosi meets the *East Side Kids* movies, *SPOOKS RUN WILD* (41) and *GHOSTS ON THE LOOSE* (43). He also had small parts in *THE APE MAN* (43) with Bela and other features at Columbia and Warners. He was in the Army for two years, then spent most of the rest of his life working in aircraft parts plants near L.A. He later was a guest on *GOOD TIMES* and *THE JEFFERSONS*. Morrison was inducted into the Black Filmmakers Hall Of Fame in '87.

**OSAUMU TEZUKA (62)** The most famous comic book artist in Japan, Tezuka was a big fan of animated Fleischer and Disney cartoons. He started his first series in 1947, pioneering the innovative cinema inspired style of comics. In 51 he created *Tetuan Atomu* ("Mighty Atom"). In 63, he turned the popular character into the star of Japan's first animated TV series, and in America (as *ASTRO BOY*) the show was a hit too. *KIMBA, THE WHITE LION* (Jungle Taitei or Jungle Emporer) was also syndicated in America. Tezuka is a major cultural hero in Japan, considered *Manga No Kamisama* (the God of Comics) and his characters are popular throughout the world.

**DOUG TIMM (29)** During the 80s, Timm composed scores for many TV series (*MIKE HAMMER*, *DYNASTY...*), films (*TERROR IN THE AISLES*, *STREETWALKIN'*...) and commercials. He was stabbed to death during a robbery at his Hollywood home.

**MARY TREEN (82)** A character actress from St. Louis, who had small comic roles in many movies since 1934. She was in *IT'S A WONDERFUL LIFE*, several Jerry Lewis features, and *PARADISE -HAWAIIAN STYLE* with Elvis.

**HARRY TUGEND (91)** A screenwriter (and later a producer) for many comedy films from the 30s through the 60s. He worked on films by Busby

Berkely, Capra, and Hawks, and films starring Bob Hope, Jerry Lewis, Shirley Temple and others. He also helped form the Screen Writers Guild in 33 and produced TV shows, including *THE GENERAL ELECTRIC THEATRE*, hosted by Reagan from 54 to 62.

**JAY WARD (69)** In 1949 *CRUSADER RABBIT*, created by Ward (from San Francisco) and Alex Anderson became the first animated TV series. Ten years later Ward and his partner, the late Bill Scott (the voice of Bullwinkle) presented *ROCKY AND HIS FRIENDS* (later *THE BULLWINKLE SHOW*), the best animated TV show ever. Including still popular *Fractured Fairy Tales* and Aesop's Fables segments and cultural heroes like Sherman and Mr. Peabody, the unique, adult humor from *Frostbite Falls* lasted until 64, even spending the 61-62 season on prime time. Jay Ward Productions later created *HOPPITY HOOPER* and *GEORGE OF THE JUNGLE*, then concentrated on Captain Crunch commercials. Ward also produced Buster Keaton and Laurel And Hardy documentaries and the *FRACTURED FLICKERS* TV series. You



*Sunshine Sammy*

can still see some of his cartoons in syndication and visit the Dudley Do-right store in Hollywood. The power crazed Disney conglomerate recently picked up the video rights. A live action Boris and Natasha movie should be released by now.

**JACK WHITEHEAD (89)** A British cinematographer and special effects man who worked on classics by Hitchcock (*SECRET AGENT*, *THE 39 STEPS*, *SABOTAGE*, *THE PARADINE CASE*, and *STAGE FRIGHT*) and Powell and Pressburger (*STAIRWAY TO HEAVEN*, *THE RED SHOES*). He also worked for John Ford and Olivier. His last cinematography credit before doing some second unit directing was the obscure anti-Communist documentary *TWO BEFORE ZERO* with Basil Rathbone. He taught a lighting course at Columbia in Chicago in his 80s.

**CORNEL WILDE (Cornelius Louis Wilde) (74)** The New York City born, Hungarian Wilde started his show business career as a fencing instructor, and made his film acting debut in 1940. He was known for Errol Flynn type adventure roles, and for playing Chopin in a now forgotten biopic. The biggest hit he was in was DeMille's *GREATEST SHOW ON EARTH*, where he walked a tightrope over Niagara Falls. His best early films were hits like *LEAVE HER TO HEAVEN* and *FOREVER AMBER* (both 47) and *SHOCKPROOF* (49). The excellent *BIG COMBO* (55) co-starred his second wife, Jean Wallace (Wallesek), who had been in the controversial original *NATIVE SON* the year before they were married (51). From 56 until 75, Wilde produced and directed 8 films for his own Theodora Productions. He starred in 6 of them (his wife was also in 6), and wrote several. *STORM FEAR* (56, by Horten Foote), and a race car movie, *THE DEVIL'S HAIRPIN* (57) were his first efforts. *MARACAIBO* (58) was an apocalyptic look at oil fires in Venezuela. *SWORD OF LANCELOT* (63, UK) was more like his 40s hero features, but *THE NAKED PREY* (66) was a daring and original survival in



Africa film with mondo-style footage of natives walking inside a fresh elephant corpse. **BEACH RED** (67) is one of the oddest, most disorienting anti-war films ever made, and the violent **NO BLADE OF GRASS** (70, UK) has a post-nuclear survival plot, later copied by **ROAD WARRIOR**. In his last do-it-all feature, **SHARK'S TREASURE** (75), the 60-year-old Wilde, always in top physical condition, does one handed pushups. Even after he started directing himself, he sometimes worked for other directors. One highlight was in an effective TV horror movie, **GARGOYLES** (72). He remained bitter about Hollywood and his lack of recognition and wrote an autobiography, but nobody wanted to publish it. His last film was the barely released **FLESH AND BULLETS** (85) by another porno director trying for mainstream acceptance. His last known public appearance was on Joe Franklin's 1989 anniversary special. Many of his films were unappreciated, censored, ignored, or attacked by critics at the time of their release. Wilde was an ahead-of-his-time original. I spoke with him briefly on the phone just last year about the possibility of presenting a series of his films in New York someday and having him fly in from the west coast for the opening. I had hoped to interview him for this magazine. Make an effort to see some of his films. You'll be surprised.

**BIG WILSON** (John Wilson Jr.) (65) An MOR piano playing radio personality DJ in New York, Philadelphia, Miami and other cities. From 56-61 he was popular in Cleveland, hosting an afternoon movie program on KYW.

**ROLAND WINTERS** (Winternitz) (84) A stage, radio, TV and film actor, Winters is best known for playing Charlie Chan. When Sidney Toler died in 47, Winters took over for the last entries in the series, **THE CHINESE RING**, **DOCKS OF NEW ORLEANS**, **THE SHANGHAI CHEST**, **THE MYSTERY OF THE GOLDEN EYE**, **THE FEATHERED SERPENT**, and **SKY DRAGON** (all with Mantan Moreland as Birmingham). Four of the low budget Chan movies were directed by William Beaudine. The first two were remakes of Mr. Moto movies. From Boston, Winters acted in films as early as 1922. Some features were **ABBOTT AND COSTELLO MEET THE KILLER**, **BORIS KARLOFF** (49), **CONVICTED** (50), and **BIGGER THAN LIFE** (56). A regular on three early 50s TV series, he later was on **THE SMOTHERS BROTHERS SHOW** (65-66) and was in two Elvis movies, **BLUE HAWAII** and **FOLLOW THAT DREAM**.

**IRIS WONG** (68) A typically typecast Chinese/American actress from California who was in **THE GOOD EARTH** (37), a half dozen Charlie Chan Movies (**IN RIO**, **IN RENO...**), two Peter Lorre/Mr. Moto movies, and **CHINA** (43) with Alan Ladd. Before retiring from acting in Hawaii, she co-starred in the 49/50 syndicated TV series **MYSTERIES OF CHINATOWN** starring Marvin Miller as Dr. Fat Yu.

**AMERICO ORTIZ DE ZARATE** (41) An assistant director in his native Argentina since 67, Zarate worked on US/Argentina co-productions, often for Corman's Concorde company, including **WIZARD OF THE LOST KINGDOM**, (83), **DEATHSTALKER** (84), **BARBARIAN QUEEN** and **COCAINE WARS** (both 85). In 86 he wrote and directed **OTRA HISTORIA DE AMOR**. He died from A.I.D.S.

**KAREL ZEMAN** (79) Zeman, a Czechoslovakian director/ animator is a major talent in the history of fantasy films. He used a magical combination of

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MUST DIE!**

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Ruins!  
Pagan Gods!  
Aztec Treasure!

**ROLAND WINTERS**  
AS  
**CHARLIE CHAN**  
IN **THE FEATHERED  
SERPENT**  
A MONOGRAM PICTURE  
Featuring **KEYE LUKE**  
MANTAN MORELAND • VICTOR SEN YOUNG  
ROBERT LIVINGSTON

animation, puppets, glass paintings, and actors for features that resembled fine 19th century etchings brought to life- or advanced versions of Melies' silents. His best known releases (in America) were **JOURNEY TO THE BEGINNING OF TIME** (54, released here in 66 with new scenes shot in New York) and **THE FABULOUS WORLD OF JULES VERNE** (58), made in "Mystimation". He also made a (reportedly great) version of **BARON MUNCHAUSEN** (61), and more Verne adaptations, **THE STOLEN DIRIGIBLE** (66), and **ON THE COMET** (70).

## PSYCHOTRONIC CONTEST

WIN AN ANGEL DUST LP!!!

In the Davie Allan Interview (PV#3), we mentioned the hard-to-find British LP, Savage Pencil Presents **ANGEL DUST**, Music For Movie Bikers. Pat Naylor at Blast First records liked reading about Davie Allan And The Arrows in **PSYCHOTRONIC**, and better yet, she sent over 6 copies of the LP. Savage Pencil, an N.M.E. writer and cartoonist compiled the 12 cut compilation and did the artwork on the picture disc record and the gatefold sleeve. The Arrows do the hit "Blues Theme" from **THE WILD ANGELS** (also here by "The Hogs" who might actually be The Chocolate Watchband) and some of their best album cuts; "Cycle-Delic," "Mind Trasferral," "Ghost Story," and "The Stompers And The Souls." The rest of the LP is wacked-out biker movie music by studio groups. The Poor do "Skip To My Mary J" from **HELL'S ANGELS ON WHEELS**, and Randy Sparks from The New Christy Minstrels does "By Force" from **ANGELS UNCHAINED**. The only vocal is the hilarious ballad "Satan (Theme)" from Al Adamson's immortal **SATAN'S SADISTS**. Select bits of dialog

are edited between cuts. Warning to purists!- Since this is from London, the "house" mad capital of using and abusing old records, some cuts were altered a bit in the studio. If that doesn't bother you and you've read this far and would like to win a copy, just be one of the first 6 people to answer these questions correctly:

1. Who was on the **EASY RIDER** soundtrack and just released a new album in 89 featuring a song with Papa Oom Mow Mow lyrics? (Hint: it wasn't Jimi Hendrix).
2. Name four real groups (not including The Arrows) that had at least one LP released on Tower records. (Useless hint: One of them featured the brother of the star of **SATAN'S SADISTS**.)
3. What biker movie featured a former member of The Little Rascals? (Hint: It also featured the man who produced a TV series co-starring Mr. T.) I could go on, but I think three hard questions is enough for giving away LPs that will probably be warped or broken by the time you win them. If this works out we'll give away something else real soon.



# "My beer is Rheingold —the Dry beer!"

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